THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XIV., No. 361. NEW YORK: SATURDAY, NOVEMBER 28, 1885. PRICE TEN CENTS.

MISS HELEN OTTOLENGUI.
Leading Business. Western Lights o' London, Address Simmonds & Brown.

MISS LIZZIE WALDRO.
Juveniles. Address Spies and Smart, 12 Union Square, New York.

MISS HELEN FLORENCE.
Address N. Y. MIRROR.

MISS KATE BURLINGAME.
Character or Old Woman. At liberty.
Address 230 West 24th St., N. Y.

MISS ROSE LEE.
Soprano. Address Messrs. Blackware, Dramatic Agents, London England.

MISS SYDNEY COWELL.
Address MIRROR.

MISS ADA CAVENDISH.
Address all letters to 8 Bloomsbury Square, W. C., London.

MISS ELSIE MORROW.
Juvenile.
Address NEW YORK MIRROR.

MISS ROSALIE GOODENOUGH.
Soubrettes. At liberty 1884-5.
Address N. Y. MIRROR.

MISS LINDA DIETZ.
Specialty engaged.
St. James' Theatre, London.

MISS ADA NEILSON.
Leading and Heavies.
On tour in England.

MISS ROSE SAKER.
Criterion Theatre.
London, England.

MISS EVA FARMINGTON.
Soubrettes and Ingenues.
Address MIRROR

MISS STELLA REES.
Leading Lady.
Address MIRROR.

MISS FLORENCE MARRYAT.
Heavy Lead and Character.
America in October.

MRS. JENNIE FISHER.
Late with Dion Boucicault. Character, Dialect and Singing Old Woman. Address 224 East 23d St.

MISS ADELE GODOY.
Soubrette, Ingenue and Boys in English. Late Royal Dramatic Co., Netherlands. Address MIRROR.

MISS ANNE HOOPER.
Leading Lady Bartley Campbell's White Slave company. Season 1885-8.

MISS MARIE TAYLOR.
Juveniles.
Address MIRROR.

MISS ALICE G. SHERWOOD.
Leading Juveniles and Soubrettes.
Address SPIES & SMART, 12 Union Square.

MISS EMMA BUTLER.
Light comedy. With Martin Golden. At liberty after May 1. Address MIRROR.

MISS AMY LEE.
Harrrigan's Park Theatre.
Address MIRROR.

MISS MATHILDE RIENHAULT.
Juvenile.
Address this office.

MISS ANGIE DELMORE.
Juvenile Lady.
Gus Williams' Company.

MRS. J. R. HEALY.
Address 705 Sixth Avenue, first flat.
Or, Spies' Dramatic Agency, City.

MISS LUCILLE MEREDITH.
Prima Donna Soprano.
Latest success in Yum-Yum. Address Nyack, N. Y.

MISS LAURA LAWRENCE.
Address MIRROR.

MISS EMMA LATHAM.
Address 313 West 22d street, or MIRROR office.

MRS. SOL SMITH.
Bowser Comedy company.
Season 1885-86.

MISS ANNIE WAKEMAN.
Address MIRROR.

MISS ADELAIDE CHERIE.
Address N. Y. MIRROR.

MISS ISABEL JACKSON.
Address NEW YORK MIRROR.

MISS EMMA LAWSON.
Eccentric Old Woman.
Address MIRROR.

MISS MARTI CROCKER
Leading Soprano. As Miss McGillicuddy in We, Us & Co. No. 2. En route.

MISS MULHOLLAND.
Prima Opera Bouffe Artiste and Comedienne.
Vokes Family, England.

MISS ANNIE MORROW.
Address MIRROR.

MISS AGNES HERNDON,
Leading.
Address MIRROR.

MISS LOUISE MULDENER.
At liberty season 1885-86.
Address Simmonds & Brown, or 396 Henry St., Brooklyn.

MISS ESSIE FENTON.
Juveniles. Invites offers Season 1884-85.
Address MIRROR or Agents.

MISS EMILY HEADLAND.
Elocutionist.
Address all communications to MIRROR Office.

MISS MAUD GANNON.
Juvenile.
Address MIRROR

MISS MARIE C. BLACKBURN.
Leading Business.
Address MIRROR.

MISS CAROLINE NATHAN.
Soubrettes.
Address MIRROR.

MISS MAMIE B. JOYCE.
Address in care of this Office.

MISS EMELIE DUPONT.
Address MIRROR.

MISS MARY FERGUSON.
Address MIRROR.

MISS MAMIE GOLDENSTIEN.
Chorister—Comic Opera. At liberty season 1884-85. Address at MIRROR Office.

MISS JANET J. JAMIESON.
Address this Office.

MISS KATE HALL.
Burlesque, light opera or ballad.
Permanent address NEW YORK MIRROR.

MISS NELLIE JONES.
Leading Juvenile and Soubrette. At liberty.
Address 31 Lafayette Place, N. Y.

MISS HATTIE BAKER.
Second Soubrette and Utility. At liberty.
243 Congress street, Portland Me., or this office.

MISS MARGARET MILLER.
Leading Juveniles.
Address Agents.

MISS ROSE CALHOUN.
Soubrette.
Address MIRROR.

MISS ALICE HASTINGS.
Comedy and Singing Business.
Address the Agencies.

MLLE. ADELE CORNALBA.
Star-Premiere Danseuse Assoluta.
Address P. O. Box 1906, or 108 W. 16th Street, N. Y.

MISS ANNIE DOUGLAS.
Character Business and Old Women.
At liberty. Address care of Agencies.

MRS. EMILIE I. BOSWELL.
And Little Gertie Boswell.
With Shadows of a Great City. Season 1885-86.

MISS CECILIA HERMAN.
Soubrettes.
At liberty. Address MIRROR.

MISS HELEN CORLETT.
Soubrettes, Juveniles, Boys or Ingenues.
Address MIRROR.

MISS ADELE PAINE.
Address MIRROR.

MISS JULIA M. MITCHELL.
Eccentric Comedy.
Address this Office.

MR. F. A. DENNISON.
Address this office.

MISS FLORENCE D. KELLOGG.
Prima Donna Soprano.
Address MIRROR.

MISS SHEPPARD.
Costumer for Robson and Crane.
Now at liberty Address Fifth Ave. Theatre.

MISS RACHEL HOLCOMBE.
Soprano.
Address MIRROR.

MR. SEDLEY BROWN.
Hugh Fay company.
Season 1885-86.

MR. JOSEPH JACKSON.
Characters and Heavies.
Address this office.

MR. JOHN J. WILLIAMS.
As the Bad Boy with Atkinson's Puck's Bad Boy Company. Address MIRROR.

MR. LESTER VICTOR.
In the Ranks.
Address Simmonds & Brown.

MR. J. DUKE MURRAY.
Business Agent Milton Nobles' Combination,
721 Fulton street, Chicago, Ill.

MR. JAMES STEVENSON.
Stage carpenter. At liberty.
Address N. Y. MIRROR Office.

MR. JOHN W. CROMWELL.
Comedian.
Address N. Y. MIRROR.

MR. GEORGE E. POULETT.
Disengaged season 1884-5.
Opera or drama.

MR. ORRIN WILSON.
Heavies.
Address MIRROR office.

MR. JAMES O. BARROWS.
Address MIRROR.

MR. HENRY H. HALFORD.
Heavies.
Address MIRROR.

MARIE BURROUGHS.

MISS ANNIE D. WARE.
Address Agents, or 348 Sixth avenue, N. Y.

MISS HELEN A. TRACY.
Address MIRROR.

MISS LEONORA BRAHAM.
Savoy Theatre,
London, England.

MRS. SCOTT-SIDDONS.
Address care of Mr Lamborn Cock, 9 Conduit street, W. London, England.

MISS MADGE CARR.
Second season Leading with Roland Reed.
Address MIRROR.

MISS FAY TEMPLETON.
Comedienne and Contralto.
Rice's Evangeline company.

MISS ADELE RENTON.
Juveniles Late of principal English Theatres.
Address N. Y. MIRROR.

MISS MAE CLARKE.
Leading Lady with Rhea.
Season 1884-1885.

MR. ERROLL DUNBAR.
With Mme. Modjeska.
Season 1885-86.

MR. ALFRED B. COLBY.
Address MIRROR.

MR. HARRY FARMER.
Musical Director.
Address this office.

MR. JAMES ARNOLD-MORRIS.
Address MIRROR Office.

MR. BENJ. MAGINLEY.
With May Blossom Company.

MR. JAMES L. CARHART.
First Old Men roles.
With Clara Morris, Season 1885-86.

MR. SIDNEY R. ELLIS.
Disengaged.
Address care MIRROR.

MR. NELSON WHEATCROFT.
Tom Cooper in Shadows of a Great City.
Address en route, or Simmonds & Brown.

MR. FLOYD COOK.
Youths and Minor Roles.
Address 12 Union Square.

MR. GEORGE ROSE.
Jack Weeks in A Mountain Pink. Laura Dainty co. Re-engaged Season 1885-86. Address MIRROR.

MESSRS. HYDE AND BEHMAN.
Proprietors and Managers,
Hyde and Behman's Theatre, Brooklyn, N. Y.

MR. WILLIAM GILL.
Dramatic Author.
Address MIRROR.

MR. J. M. LARKIN.
First and Character Old Men.
Address MIRROR.

MR. WALTER G. BRADLEY,
Utility.
Address care NEW YORK MIRROR.

MR. WILLIS THOMPSON.
Address MIRROR.

MR. W. A. EDWARDS.
Address care NEW YORK MIRROR.

MR. EDWARD C. GEORGIE.
Asst. Adv. Agent. At liberty. References furnished 2838 Market St., St. Louis, Mo.

MR. F. W. ZAULIG.
Musical Director. Disengaged.
85 West Eighth street, N. Y. City.

MR. I. N. DREW.
In the Ranks co. Season 1885-86. Third season. Permanent address, 2103 Mt. Vernon St., Philadelphia.

MR. WALTER OWEN.
Leading.
Barr Oaks company.

MR. GEORGE E. OWEN.
Business Agent or Treasurer. At Liberty.
Address, care Job Print, 4 Alden Ct., Boston.

MR. ALFRED L. SIMPSON.
Musical Director,
Address MIRROR.

MR. RICHARD VARNEY.
Leading Juveniles.
Address Spies & Smart.

MR. PHILIP BECK.
London, England.

MR. FREDERIC DARRELL.
Tenor and juvenile.
Address care MIRROR.

MR. JOHN W. PALMONI.
With the Forepaugh et Paris company.
Season 1885-86.

MR. G. D. CHAPLIN.
Address 245 West 125th street, New York City.

MR. CHAS. G. CRAIG.
Address N. Y. MIRROR.

MR. HARRY S. ROBINSON.
Comedian. At liberty.
Address New Harmony, Ind.

MR. HENRY PURRMER.
Musical Director. At liberty.
Fourteenth Street Theatre.

MR. ERNEST LINDEN.
With Mears and Baugess,
St. James' Hall, London.

MR. ED. P. TEMPLE.
Address MIRROR.

MR. MILTON NOBLES
May be addressed at his residence, No. 199 Pine Place, Brooklyn, N. Y.

MR. WALTER MORTON.
Utility and Properties.
Address Philadelphia P. O.

MR. JAMES COOKE.
Utility.
Address MIRROR.

MR. BARRY SULLIVAN.
En tour England, Ireland and Scotland.

MR. GEORGE L. SMITH.
Permanent address,
Madison Square Theatre, N. Y.

MR. JOHN OSLANDER.
Musical Director.
Address Mirror office.

MR. FRED LESLIE.
Address MIRROR.

MR. DAVENPORT BESUS.
928 Broadway, New York.

MR. O. W. EAGLE.
Lead Jaw in Monte.
Helene Adell Company.

MR. JOHN WILLIS.
Scene Carpenter.
Address MIRROR.

MR. CRIPTIR PALMONI.
Barr Oaks.
Season 1885-86. En route.

MR. CORNELIUS MATHEWS.
Dramatic Author.
Address MIRROR.

MR. CHARLES A. BURTON.
Manager or Advance Agent.
At Liberty. Address MIRROR.

MR. J. W. HAMMOND.
At liberty Season 1884-85.
Address MIRROR.

MR. JAMES O'MARA.
At liberty.
Address Scott Marble, 125 Clark st., Chicago, Ill.

MR. HENRI LAWRENCE.
Prima Tenor.
At liberty. Address MIRROR.

MR. FRANK KARRINGTON.
Address MIRROR.

MR. JOHN T. MALONE.
Address MIRROR.

MR. RICHARD WAINWRIGHT.
Advance Agent. At Liberty.
Address MIRROR.

MR. FRANK WILLIAMS.
Address 467 W. 52d Street, New York.

MR. PERCY COOPER.
Tenor.
Address 24 Chandler street, Boston.

MR J. W. NEEL.
Open for engagement. Address J. A. Neel, S. W. cor. 13th St. and Columbia Ave., Philadelphia.

MR. JARVIS STONE,
Juvenile.
Address MIRROR.

MR. GEORGE W. PENDERGASTE.
Walking Gentleman.
Address MIRROR Office.

MR. OWEN FERREE.
Stage Manager and Character Actor. With Mlle. Rhea season 1883-84-85.

MR. JOHN LESLIE.
Utility. Disengaged
Address this Office.

MR. WENDALL HOLMES.
Address this Office.

MR. WALTER WILSON.
Address MIRROR office.

MR. LILFORD ARTHUR.
Always address care of Mirror.

MR. J. WILSON BROWN,
Juveniles.
Care NEW YORK MIRROR.

MR. H. D. WALDRON.
Juveniles and Light Comedy.
Address N. Y. MIRROR.

At the Theatres.

The Skating-Rink is an addition to the list of absurdities, as they are called, for the popularity of which Charles Hoyt is largely responsible. But this skit is by another journalist, Robert Griffin Morris, at present editor of the *Evening Telegram*, and it follows in the method of arrangement the Rag Baby, Bunch of Keys, Parlor Match and the rest of the productions of that species of farce. The entertainment is fortunate in having the burden of its requirements laid on such strapping young shoulders as Nat Goodwin's, for without the quaint humor, the clever bits of mimicry and other enjoyable elements brought to it by that comedian, The Skating-Rink would not be as funny a performance by one half as it is. It may be said, and with truth, that this actor's merits are of too high an order to adorn such frivolous and flimsy style of piece; but it must be borne in mind that he and his manager, Mr. Sanger, do not embark in this sort of presentation from choice so much as for a desire to reap profit. The public prefers to see Mr. Goodwin amid somewhat silly surroundings, and he would be more than human if he failed to satisfy this demand and prosper accordingly. We do not mean that our readers should infer from these remarks that The Skating-Rink is not a very laughable, hence very enjoyable and naturally popular, performance. It contains, if anything, more irresistible fun and relaxing nonsense than any of its predecessors. The large audience that came through the rain and crowded the Standard Theatre on Monday night was in a state of incessant merriment during each of the three lively acts into which the piece is divided. Even the wisest people are prone to laugh when their risibilities are excited by a series of ludicrous and detached episodes, generously intermingled with pertinent "gags" such as largely form the developments and dialogue of this farce. And laugh they did most heartily on Monday, without stopping to ask or answer the query why they laughed. Indeed, that question, under the circumstances, would have been superfluous and impertinent into the bargain.

The main thread of The Skating Rink concerns the scheme of a fresh young man, Mr. Ronald Delaine, to secure the hand—he has already obtained possession of the heart—of Miss Amelia Tubbs, the daughter of a crusty countryman. Mr. Tubbs owns a barn, and this Delaine rents and shortly astonishes the natives by converting it into a skating-rink, with all the accustomed appendages, among which, of course, are the seductive professors of the roller, who teach young maidenhood how to glide and flirt simultaneously. Old Tubbs, wild with rage over the tremendous financial success of the new enterprise, announces his intention of breaking up the rink by opening an opposition show in the shape of a dime museum. But he is outwitted by the enterprising Delaine, who gets up a free marionette show and kills off the countryman's little game. Tubbs is finally brought to terms. Delaine consents, for a consideration and permission to wed Amelia, to take the old man into partnership, and everything ends up merrily in the usual manner. The slender narrative we have outlined is garnished with almost every conceivable form of burlesque, vocalism, mimicry, dancing and specialty acts. Mr. Goodwin is the life and spirit of it all. His part is rich in broadly humorous lines, which he delivers in his own amusing manner. He might be Proteus himself, considering the number of disguises and dresses he assumes in the course of the evening. In observing his antics as a marionette the audience fairly roared, while his presentation of an Irish laborer and his burlesque of Clara Morris as Camille were largely enjoyed. In the last Mr. Goodwin introduced, with the usual success, his imitations of Jefferson, Raymond, Mayo and other well known actors. Especial interest attached to his reproductions of McCullough and Charles Thorne, the value of mimicry in recalling the distinguishing vocal and facial peculiarities of departed players receiving striking illustration. Mr. Goodwin's assistants, generally speaking, were found to be capable and entertaining people. James B. Radcliffe played a darkey servant with considerable efficiency. Henry V. Donnelly was sufficiently crabbed as Old Tubbs, although his attempts to assume a countryman's accent were not especially accurate. A typical "tough" found truthful illustration at the hands of Edward Goodman. [illegible] besides appearing as an amateur member, danced a jig on a pedestal that collapsed on. The chief duties in the feminine department of the cast fell to Daisy Murdock. Merely to look upon, this *petite* young lady is decidedly pleasing. She has a piquante, pretty little face, and a pair of fine eyes set in it. But here our commendation must incontinently end. Miss Murdock's voice is infinitesimal in quantity and execrable in quality. She can makeshift satisfactorily for the purposes of medleys and comic songs, but her attempts to sing one or two ballads of a more ambitious order were ineffectual and wearisome. As a soubrette actress she would be acceptable enough if she did not perpetually hop about and put on an enforced gaiety of manner. It is unpleasant to see even as comely a person as Miss Murdock incessantly bobbing up and down like the needle of a sewing-machine. Helen Lowell was far more agreeable in a less prominent part, and Marietta Uart extracted some fun from a conventional old-maid character. The agile and graceful skating of the Fletcher Trio, who have frequently appeared in our specialty theatres, evoked much applause and several encores. The Skating-Rink was neatly and newly equipped in the matter of scenery. It bids fair to draw handsome receipts during its two weeks' stay, for it has certainly tickled the public fancy.

* * *

Where Mayo, the Moral Crime and other attractions of a superior class have failed to meet with pecuniary profit, John P. Smith's company in that famous old chestnut, Uncle Tom's Cabin, is drawing crowds. On Monday night the dramatic version of Mrs. Stowe's story attracted a large audience which completely filled the Third Avenue Theatre, and the performance was received with genuine indications of enjoyment. In many respects the arrangement of the play used by Mr. Smith is an improvement over any other. Admirable as Mrs. Stowe's book is as a powerful work of fiction, its exaggerations and glaring perversions of the phase of ante-bellum life in the South which it purports to typify are far from commendable. But in the play as given at the Third Avenue these false lights have been subdued to such an extent that as a faithful illustration of slavery days it is an improvement on the book. The dramatic company embraces Mrs. G. C. Howard, the best of Topsys; G. C. Howard, the original St. Clair; William Davidge, Jr., who made an amusing Marks; Maggie Harold, whose Aunt Ophelia was capital, and Little Bijou Fernandez, who gave a natural and pathetic portrayal of Eva. Uncle Tom found a satisfactory exponent in J. F. Randel, and Eliza was given plenty of dramatic strength by Eleanor Morris. Mr. Smith officiated as Auctioneer in the sale scene. The services of a band of jubilee singers, the Magnolia Quartette, a female banjoist, Little Mac and Dan Hart and his intelligent performing dogs were effectively utilized, and contributed not a little to the excellence of the entertainment. Uncle Tom's Cabin will be succeeded next week at this theatre by Frank I. Frayne in The New Si Slocum; or, Struck Oil at Last.

* * *

May Blossom drew a fair-sized audience to the Grand Opera House on Monday night, where it was played by the company including Miss Cayvan, Mr. Maginley and Mr. Compton. The drama is as interesting as ever, and the audience was liberal in its applause of the principals we have mentioned. Next week Miss Claxton and Mr. Stevenson are to appear in The Two Orphans.

* * *

The Silver King, played by Frank C. Bangs and a good company, and excellently placed upon the boards in respect to scenery, drew a large concourse to the People's Theatre on Monday. Mr. Bangs gave a vivid and graceful performance of Wilfred Denver, and in his suppor: Grace Thorne, Horace Vinton and Sam Verney figured conspicuously. Next week, Fanny Davenport in Fedora.

* * *

James O'Neill's engagement at Niblo's Garden in Monte Cristo has proved quite a bonanza. The melodrama has been seen by large and gratified audiences On Monday next the Kiralfys' spectacular piece, The Rat-Catcher; or, The Piper of Hamelin, will be produced. The leading part is to be played by Hubert Wilke. Mlle. de La Brujere, a premiere danseuse from Belgium, will make her first appearance in this country. A large dramatic company, a chorus of trained voices and new scenery and dresses will be features of the performance. The Rat-Catcher has been puffed to an unusual extent in advance. It will have to be a remarkable spectacle to equal the expectations which have been aroused by all this preliminary bugling.

* * *

Unexpectedly The Busybody has proved quite a draw at Wallack's Theatre; so much so that the management have kept it on the present week. The performance is a capital one, and Mrs. Centlivre's antiquated comedy possesses many enjoyable qualities. On Saturday evening Hoodman Blind will be given its first performance in this country. Mr. Jones' play has achieved success at the Princess', London, and, with a strong cast and some fine scenery, it should have an excellent chance of duplicating that success here. In The Silver King and Saints and Sinners Mr. Jones has presented to us dramas combining skill and strength. Indeed, of all the English dramatists none has sent us recently a work that can compare with these. The advent of another piece by the same writer is naturally looked forward to with interest, and Hoodman Blind is certain to attract a representative and appreciative first-night gathering. Mr. Wallack was unlucky in his choice of an opening play; we trust that by means of the forthcoming production he will retrieve the failure scored at the start.

* * *

Saints and Sinners is a great draw at the Madison Square. Seats sell briskly in advance, and the theatre is crowded at every performance. Mr. Palmer has achieved a genuine success, not only because of his selection of a play pregnant with the strongest kind of human interest, but by means of a splendid assignment of the parts and a faultless setting. Saints and Sinners is destined for a long, prosperous run.

* * *

The last performance of Old Lavender takes place this week at the Park Theatre. Mr. Harrigan has been drawing large audiences, and his fine acting as the sturdily honest, pathetically philosophical old hero has continued to receive the approbation its merits demand. The play will have been acted 104 times when it is withdrawn on Saturday night. The Monday following brings the *premier* of The Grip. From the outline of the comedy, which has already appeared in THE MIRROR, it is evident that Mr. Harrigan will revive again the humorous phases of local life on which many of his earlier successes w re built up.

* * *

All the theatres give extra matinees on Thanksgiving Day, but Tony Pastor goes further and celebrates the festive holiday by a monster jubilee performance at the Academy of Music in the evening. His bill this week is large and varied. It presents a great number of comedians and specialty performers in an attractive programme. There are two remarkable contortionists, the De Bar Brothers; Bingham, the clever ventriloquist; the St. Felix Sisters, Frank and Lillian White, the acrobatic Schrode Brothers, and other artists too numerous to mention. It goes almost without saying that the public fully appreciates the alluring character of this entertainment, and the attendance is correspondingly numerous.

* * *

This is Margaret Mather's seventh week in Romeo and Juliet at the Union Square Theatre. The attendance is gratifyingly large, and Manager Hill has, in consequence, determined to let the tragedy run for 75 nights, probably for 100. He has already achieved a triumph in overshadowing all preceding records in the matter of productions of this play. The fiftieth performance is announced for Dec. 1. The seventy-fifth falls on Christmas Day. The Saturday afternoon following every visitor will receive an interesting memento of Miss Mather in the form of a handsome photograph with her autograph appended. Mr. Levick, who for several nights was absent from the cast through illness, has fully recovered, and is again bending his energies upon the role of Mercutio.

* * *

Mr. Rickaby is in a happy frame of mind, and well he may be, for One of Our Girls has made a hit and is drawing large audiences nightly, composed of our representative society people. There seems to be a disposition on the part of this class to make the Lyceum the "swell" theatre of the town. Mr. Rickaby's company is made up of the best elements, and the manner in which he has adorned Mr. Howard's comedy with rich and expensive scenery and furniture is an earnest of the style in which the establishment is hereafter to be conducted. Some improvements in the front of the house have been made which tend to increase the comfort of spectators.

* * *

Having had another notable celebration, Adonis has settled down at the Bijou Opera House to run for the 500th representation, which will take place the first week in January. The business continues to be very profitable, and there is no falling off in the mirth provoked by Mr. Dixey and his assistants.

* * *

Kellar has lent novelty to his entertainment by the addition of some new feats and tricks which are quite as wonderful as any he has yet performed. The receipts steadily remain at a prosperous figure, the entertainment losing naught by continuance in attractive power. Everybody should see Kellar's wonders, for they are as far superior to the achievements of the average prestidigitateur as an Edison light is to a tallow dip.

* * *

Evangeline has occupied the stage of the Fourteenth Street Theatre almost two months, and yet there is no sign that the public has grown weary of the popular extravaganza. The production is bright and showy, and it bids fair to run for some time longer.

The Culprit Fay, which Lizzie Evans will produce during her engagement at Tony Pastor's Theatre, opening next Monday, is not to be confounded with Judge Gedney's opera of the same name. The play is a story of New England life, its theme being an unequal match. It was originally written by Philip Stoner, an actor now deceased, and afterward rewritten by Miss Evans' manager, C. E. Callaghan.

The Musical Mirror.

The concert at the Casino on Sunday evening presented a varied bill—various in selection and, above all, in execution. The instrumental numbers were, as is wont at this house, admirable. The overture to Gounod's Mireille, the Amorita waltz, Goldmark's clever ballet music from The Queen of Sheba, the Zampa overture, Aronson's pretty waltz, "My Darling," the "Coppelia" prelude and mazurka by Delibes, etc., were given with all the spirit, accuracy and expression we are used to hear at Casino concerts. The harp solo by Mme. Sacconi was an admirable performance, showing grand tone and a perfect command of the instrument which, we are glad to notice, is taking its former place as a solo instrument, and is no longer shouldered out of public hearing by its modern development, the pianoforte. By reason of more intimate and close association with the performer, the harp and the violin stand pre-eminent as instruments of expression and harmonic beauty, which must be to a great extent lost by the interposition of mechanical levers and hammers. The harp and the fiddle are natural instruments, as is the French horn, the trombone, trumpet, oboe and flute, and as such must take place before the artificial piano, valved horn and trombone and all such mechanical sound-producers. Mme. Sacconi is a worthy exponent of the beauties and powers of her instrument. Among the vocal numbers, Signor Giannini sang well with a good, strong but not very obedient voice, and Signor De Anna "roared an' 'twere any nightingale," with a powerful but strident voice and a rough though not absolutely bad school. We object, however, to his manner of sudden *sforzandi* in wrong places, which gives the idea that some envious rival has kicked him—*a tergo*. Mme. Pervini is about the worst singer we have ever endured, and we have suffered from many vocal inflictions in our time. Her intonation is not uncertain, but certain—to be false, and apparently she must have studied under Diogenes in his tub, and the tubbiness sticks to her persistently. Mlle. de Vigne, the mezzo-soprano, is rather nice, but she lacks power and style.

* * *

Jeanne Franko gave a very enjoyable concert at Steinway Hall on the evening of the 20th. The clever and fair beneficiary played, in conjunction with Emmanuel Moor, Beethoven's sonata in F major extremely well, with nice finish and brilliant execution. Of course her tone is not as full and resonant as that of Musin or Bott, but hers is very pleasant, ladylike violin playing. In the concerto in D minor, by Joncières, she had an opportunity of displaying a facility and brilliancy which she made the most of. Mr. Moor is a sound pianist, with a good technique and much expression. He gave full effect to the fugue by Bach, mingled with a toccato of his own. The undoubted star of the concert was Mrs. Caroline Zeiss, whose grand, broad style, powerful, sonorous voice and perfect method, made her singing of Gounod's great air from La Reine de Saba a real triumph. From the lowest to the highest note her voice is perfectly equal, and her declamation is that of a prima donna tragica of the first class. In simple truth, we have no mezzo-soprano vocalist on stage or platform, at the present day, to compare with Mme. Zeiss, whether for delivery or execution. She is truly a prima donna assoluta di mezzo-soprano.

* * *

The private soirèe musicale given to introduce Herr Jean Joseph Bott to the American press, brought before us a really first-rate classical violinist. Herr Bott was a favorite pupil of the great Spohr, who, in his old age, said that he was glad to be able to leave such an artist to continue his work when he was gone. Herr Bott has been for many years Hof-Kappelmeister to the King of Hanover, and now comes to see if true classical playing of the violin will be as well relished in America as in Europe. The only name familiar to our ears as a classical violinist, who may be placed in the same rank as Herr Bott, is Joachim; but as he will not come to America, we may be very grateful to him that will. Herr Bott's fiddle is alone worth going ten miles to hear—a true Stradivarius, mellow yet resonant, which cost $2,500 at auction in Hamburgh, and which formerly belonged to the Duke of Cambridge. The playing of the adagio from the Ninth Concerto of Spohr reminded us of that great master's own performance, which we had the pleasure and profit of hearing in our callow youth, and the memory of which has never departed from us. Sooth to say, we think that the pupil's performance was fully equal to that of the master. Herr Bott was aided by a capital string quartette, in which Mr. Risch's mellow yet full-toned viola made itself felt. Messrs. Kopff and Mueller rendered worthy assistance, and Mr. Dulcken accompanied the great artist with skill and delicacy.

* * *

Amorita, owing, we imagine, to the beauty of its stage setting, the excellence of the band and chorus, and the boundless liberality of its production, is doing a large business. With such surroundings a very moderate share of merit will go far toward success, even as a clever *chef de cuisine* can make a savory dish out of poor materials; and, verily, the material of Amorita is not succulent. The trimmings, however, are very appetizing.

* * *

We were inclined to welcome Col. Mapleson's idea of a stock opera with satisfaction, as tending to give us a good level presentment of good operas, and we so expressed ourselves on his arrival; but neither we nor the public are prepared to accept waning voices and cheap *villegiatura* artists in the place of worthy exponents of music. New York is not Malta, nor Pergamo, and we do not choose to be treated to worn-out nor aspirant vocalists. "Cheap and nasty" will not suit our book. "Is thy servant a dog" that immature singers should be tried on him? If we can't have a good Italian opera, we will go without, and wait for the German and American season.

* * *

The burlesque on The Mikado now running at Koster and Bial's is very successful and draws crowds every evening to that pleasant place of resort, where good music and good victuals, good drink and good refreshment are to be found in plenty.

* * *

The Only Mikado prospers exceedingly at the Fifth Avenue Theatre. The public has set its mark upon the genuine article, as distinguished from the various counterfeits that have been put upon the market, in a manner not to be mistaken. The last of the said counterfeits has fled discomfited.

Hoodman Blind.

Everything is going rapidly forward for the production of Hoodman Blind at Wallack's on next Monday evening, and the manner in which the management are sparing neither money nor effort in the endeavor to make it a most elaborate presentation shows that great faith is put in its drawing powers. In conversation with a MIRROR reporter, a few days since, a gentleman interested in the production said:

"To my way of thinking, this will be a greater success even than The Silver King. It is doing a better business now at the Princess' Theatre, London, than that play ever did. I will tell you the reason why. It is a home story, and it will appeal to the hearts of the audience. That it will be a faithful picture of lower-class life you may be sure from the manner in which it is going. There will be fourteen scenes in all, and about thirty-two speaking parts, not one of which can be omitted. The four great scenes will be the spinning scene, two village scenes and a set of the Thames Embankment. Nothing above peasant life will be shown in it, the most aristocratic—if so it could be termed—character in the play being that allotted to Mr. Bellew—an English gentleman-farmer.

"There are two sisters, very similar in appearance, one of whom is married to the hero of the play—the gentleman-farmer—and the other one being, no one knows where. The husband knows nothing of the existence of this sister, and on this fact the villain works. He goes to the lover of the unmarried sister and arranges a plan by which the two may be seen by the former in their love making. The scheme works, and the unsuspecting husband, seeing a woman whom he believes his wife answering the caresses of another, becomes desperate, and on his return home casts from his doors the wife whom he loved. Then he plunges madly into dissipation, and the play follows him in his visits to the lowest and vilest haunts of London. In the first act there is an extraordinary murder—an old man is throttled to death. Hardly has the curtain descended to gloomy music, when a livelier jingle is heard and it is rung up again on a lovely village scene—a wedding is taking place and all is merry. The contrast is very strong, and the play all through is powerfully dramatic."

Mr. Miner's Newark Enterprise.

All details regarding Harry Miner's Newark Theatre have at last been decided upon The site has cost the manager $60,000, while the erection of the building, including the scenery and decorations, is estimated at from $75,000 to $100,000 The lobby will be twenty feet wide, one hundred feet long and fifteen feet high, and will be arch-shaped. Over this will be the business and manager's private offices. The theatre proper will be constructed of brick and made fire proof, its dimensions being sixty five by one hundred and thirty feet. The stage will be forty-five feet and the auditorium eighty-five feet deep. The stage will have four distinct drop curtains representing Tragedy, Comedy, Drama and Music, while the proscenium opening will form an immense gold frame. Unlike any other auditorium in America, that of this theatre will be egg-shaped, and will seat fully 1,000 people. Seven aisles will run through it, and there will be eight proscenium boxes. Gallery and balcony are to be suspended, so that the view of the audience will not be obstructed. The total seating capacity will be 1,800. It is thought that the theatre will be ready for opening by next September.

Among the attractions already booked are Edwin Booth (who will open the new house), Joseph Jefferson, Salvini, Lawrence Barrett, Mary Anderson, Fanny Davenport, Modjeska, Effie Ellsler and the Wallack and Thalia Theatre companies.

The Giddy Gusher.

The struggle of man's intellect with the problem of immortality is always interesting, though the usual view of Heaven is not wholly satisfactory to a rational human being. That beyond the far mysterious stars there is an abiding-place for "the reasoning" faculties and affections we possess here, everyone hopes, and certainly if our condition hereafter depends upon our conduct just now, it must be that ministering to our fellow creatures, doing good to man and woman, is the only way to get a lien on the "mansion not made with hands, eternal in the heavens."

* * *

My rotund and rosy iconoclastic friend Ingersoll said the other night that if the Lord would write just one word on the flaming glory of a sunset sky, or set the stars some cloudless night into the shape of a sentence, every living soul would turn out next day a hard-shell Baptist or a soft-shell Presbyterian, as the legend in the sky might indicate; and no doubt they would. It's not likely to happen, however.

* * *

Little arrangements like the universal prayer test have come to great grief in these later days. We are not likely to have miracles, and without them creeds languish. But appoint for any man an hour to die, and see to what use he would put the intervening time. You wouldn't find him in Wall street nor attending to the stock market with a dim instinct that he was making himself solid; he would be hurry up his ante-mortem record of charity and good works. And so if this legend should be hung out in the sky: "This property on easy terms. Be charitable and move in." Earth would be Heaven and sin and sorrow would pass away.

* * *

If every one made a vow that no day should end without containing at least one benevolent act—a millennium would set in. There's no better time to make a resolution than at Thanksgiving. If you haven't got anything to be thankful for, buy a turkey and give occasion for the thankfulness you fail to feel.

Let's see, any way, what we have to be thankful for—a good many of us.

The Germans, that they are going to have a bang-up opera season, with good singers.

Colonel Mapleson, that he is giving an opera season without singers.

The Irish, that the Government is Democratic at last.

Ed. Rice, that he has discovered perpetual motion, and in a play that will go on forever.

Jake Hess, that the wires are being buried as near New York as High Bridge. (The Gusher planted a hoop-skirt last week.)

Lizzie Weathersby, that she has recovered her health.

John Stetson, that he has so beautiful a woman as Katie Stokes to tote around, and Kate Stokes, that she has so undeniably good a fellow as John Stetson to tote her round.

J. M. Hill, that he has succeeded in making William Shakespeare run like a quarter-horse.

Henry Abbey, that he has youth at the helm and health at the prow—and there are many voyages yet before him.

Jay Gould, that Jake Sharp doesn't run his railroad plum to the Gould front door, and tie his horses to the Gould iron fences.

Kate Field, that the Mormons are easier to handle than co-operative drygoods stores, and that the drygoods store togged her out very handsomely with dresses in which to tackle polygamy.

John McCaull, that every plan he had made for the Winter has been changed by success. He can't stop his Mikado to show his Hussar to the Philadelphians, but has to engage the Star and bring that favored opera back to New York.

William Evarts is thankful for that newly-discovered universal language that allows two hundred words to a sentence and requires a full stop about once an hour.

THE MIRROR ought to eat the turkey with a broad grin, since every week makes a steady increase in its circulation and popularity.

The Gusher is always thankful. Every day is Thanksgiving day for that noble animal. Sydney Smith said when a man finds out he has a stomach, his troubles begin. The Gusher thus far is not aware of her stomach or her heart, and her liver is yet to be heard from. The digestion of an ostrich and perfect ignorance of ills and pills make every day in the year one set apart for thanksgiving for her.

* * *

Health is the one great good of life, and those who have it should be doubly tender to those who suffer.

Up at the Institute Fair there is a section devoted to the exhibition of apparatus to use in spinal diseases.

Walking round and round in a sort of frame, tied in with as much harness as Maude S. would go on the road with, was a small girl of five or six. The straps and headstall so bulged and distorted her face one couldn't say if she was pretty or not, but, noticing her arms seemed disproportionate, some one said to her, "Are you a healthy little girl just come here to exhibit what the doctors can do?"

"No," she said, "I'm a sick little girl with a bad back. I've got dreffel spinal dease."

Heaven help the baby beginning her young life in pain, knowing none of the steel spring joys of childishness. Banded with leather and braced with iron, her tender limbs are tortured. Good folks, stop and think how many hundred little creatures in this city there are in these dread conditions.

* * *

They tell me such appliances as I saw at the Fair are of incalculable benefit, but far out of the reach of poverty. Why don't some rich lady with fine stables buy a lot of these machines, displace a carriage or two, and let the poor and deformed reap the benefit of using that which may let in a light on their dark lives?

Seems to me if I were on the gang-plank of Sharon's ferryboat the most comforting recollection I could have, would be the memory of helping a lame child to walk or a blind man to see. It would be a very reassuring bit of baggage to take on that very uncertain voyage for which all of us hold tickets—tickets not transferable, alas!

* * *

Some months ago a wretched little boy with spinal disease—his leg drawn up—hobbling on a crutch, fell under my notice. He was passionately fond of a theatre and I went to Ned Harrigan to get a pass for the poor little cripple to sit in the gallery. The kind-hearted comedian said, "Let him come when he pleases." Will you believe, tiny sufferer went twenty-three consecutive nights to see Old Lavender? Knows, of course, every word of it, and sings all the songs in his puny voice.

"Good mercy!" I said, when I heard the record. "Ain't you tired to death of this one piece?"

"No, ma'm; it's the only time my back don't hurt me. But I ain't going any more till after Christmas. Then may be I can go without a crutch."

"How's that?" I asked.

"I'm bein' treated to a hospital," replied the little one.

"Who's treating you to a hospital?"

"Mr. Old Lavender Harrigan. A man comes to me in the gallery one night, and says, come round to the theayter to morrow mornin', and I did; and see the boss hisself and another man, which was a doctor. And me mother cried when I told her I had a job to get cured to a hospital; but it wasn't sorry crying. You bet she's glad."

"And you, I suppose you are very happy?" I suggested.

"Well, yes. Am very thankful; but it's tough, me havin' a free ticket, good all the time, and me bein' put to bed at half-past eight, with weights on me leg."

"Poor boy! I presume it hurts, but think what it will do for you," I said.

"Oh, I didn't mind the weight; it's not getting to see Old Lavender every night that hurts," explained my boy.

* * *

Ed. Harrigan has much to be thankful for—a big financial and artistic success; good luck all 'round; but as he picks his wish-bone to-morrow, the good he has wrought a crippled child this last three months will thrill his soul with a keener pleasure, and though he will be vexed to hear it "told on him"—as little Dot-and-Carry One told it to me—it's much too pleasant an incident to keep.

* * *

If there's one man in the theatrical profession I love more than another, it's Nat Goodwin. To begin with, he is, without a shadow of a doubt, the funniest man off the stage that was ever born. He is the drollest burlesque actor and the best low comedian now before the public. He is ambitious, and, despite his unflagging fun, thoughtful and serious in his purposes. I don't believe I ever recognized his great cleverness so thoroughly as on Monday night, when I saw him hold a big and critical audience for nearly three hours with the most idiotic of the now popular idiotic plays.

If Nat had taken six pages of Mother Goose, derived his characters from Jack and Jill and Margery Daw, run in his jokes, his songs, his imitations and different impersonations it would have been as much of a play as The Skating Rink. But all the frosting he has put on Morris' gingerbread makes it a pound cake, and no mistake.

* * *

People do love to laugh, and Nat is the apostle of mirth.

The dear boy ought to get away with a fifteen pound turkey of Thanksgiving to-morrow. Other comedians have to get plays—and if their plays are bad they make early closings a feature of their season, and go broke many of 'em.

Not so Nat. He could go out with a dramatization of Tupper's Proverbial Philosophy and do a bang up business.

Oh! yes. Take it all round, lots of us should be thankful and happy—as thankful and as happy as your GIDDY GUSHER.

The Adonis Boys.

The controversy between the Society for the Prevention of Cruelty to Children and the managers of the Bijou Theatre and the Adonis company has been amicably settled, and the little boys who have been supporting Adonis since his first appearance will continue to make their appearance in the play. Elbridge T. Gerry, the President of the Society, thought that the little boys were overworked, and hence Messrs. Rice and Dixey received summonses to appear at the Jefferson Market Police Court. The ground upon which they were called up was that a new number had been introduced into the burlesque in which the boys were made up in Japanese costumes, and had new duties to perform. Mr. Rice did not believe that these labors were of too severe a character for the lads, and Mr. Gerry made a personal investigation by visiting the theatre. The next time the case came up in court General Barnum, who appeared for Messrs. Rice and Dixey, stated that an understanding had been arrived at with Mr. Gerry, and that Messrs. Rice and Dixey had no desire to infringe upon the law, and that they would gladly make any changes in the matter of employing the boys that might be desired.

Mr. Gerry said that about a year ago a complaint was made to him that the management of the Bijou was violating the law in the employment of boys, and he suggested that the dancing of the boys be stricken out of the performances and that certain encores be omitted. The management immediately complied. Since the recent change in the "business" of the piece he had received a complaint that the boys were again used in a manner objectionable to the Society, and so he cited the management into court. As the latter had, through Gen. Barnum, expressed a desire to conform to the wishes of the Society, he was very willing to drop the case, and he should, as soon as possible, make such suggestions as appeared to be necessary. "I do not wish it to be understood, however," he continued, "that I am more lenient to one theatre than I am to another. I do not object to a child or a group of children appearing on a stage of a respectable theatre simply as an incident in a play, provided they are properly cared for, are not obliged to labor excessively, and are not kept away from home at a late hour. But I do object to children in a ballet, juvenile opera, song-and-dance, and all that sort of thing, and I will prevent it."

Professional Doings.

—Judic opens in San Francisco on Dec. 3.

—Gus Frankell has left the Adah Richmond company.

—Ella Wesner will not resume her season until after the holidays.

—Charles Tamme is building a new theatre in Las Vegas, New Mexico.

—Louis Aldrich and his In His Power company have all returned to town.

—Edwin Arden is doing very well on tour with his new play, Eagle's Nest.

—The second Monte Cristo company opens in Troy on Nov. 27 for two nights.

—Mrs. Charles Peters has been engaged to play Mrs. Gay in The Galley Slave.

—Fred. Bryton will be seen in Forgiven at the Brooklyn Criterion next week.

—People were turned away at the Comedy Theatre on four nights of last week.

—Alice Taylor, leading juvenile with Owen Fawcett, will be at liberty after Dec. 5.

—Samuel Colville receives $300 a week royalty from David Bidwell for Taken from Life.

—Signor Lorini, a tenor from Mexico, has been added to the Milan Opera company.

—Salaries of the Adah Richmond Burlesque company are said to be two weeks behind.

—On Dec. 21 Grace Hawthorne opens for three weeks at the San Francisco Alcazar.

—Nat Goodwin's receipts in Cincinnati at Heuck's last week averaged $1,000 a night.

—W. H. Lytell is negotiating for a six weeks' engagement at Winnipeg, Manitoba.

—Nelly Donald is playing Eliza, the leading part in After Dark, with Hedley's company.

—Willis Granger will shortly leave the George C. Miln company, salary-day having lapsed.

—Ullie Akerstrom's present tour of New England is proving more successful than any.

—Marti Crocker, soprano, is meeting with success as Miss Magillicuddy in We, Us & Co. No. 2.

—Erroll Dunbar is making a record for careful and good work in support of Mme. Modjeska.

—Lydia Thompson has been making the round of the theatres since her arrival last Friday.

—The Grand Lodge B. P. O. E. will hold its annual meeting at the Masonic Temple on Dec. 13.

—Reduced prices go into effect at the Court Street Theatre, Buffalo, on Dec. 21—Christmas week.

—M. B. Curtis and Aimee are playing at the two leading theatres in Brooklyn, E. D., this week.

—Frank Blair, baritone and comedian, has been engaged for the Wiley-Golden Affair in Chestnuts.

—Virginia Marlowe is receiving commendation for her acting as Cicely Blaine in The Galley Slave.

—On Monday, Nov. 16, Mr. and Mrs. Oliver Byron celebrated their sixteenth wedding anniversary.

—Attractions are wanted for the Standard Theatre, St. Louis, for Christmas and New Year's weeks.

—The first engagement under Stetson's management at the Standard Theatre will be that of Lotta.

—Adeline Stanhope will be disengaged after Dec. 12 and until the re-opening of Joseph Jefferson's tour.

—Bidwell's stock company opens at the St. Charles Theatre, New Orleans, on Nov. 29, in Taken from Life.

—Christmas week, Dec. 21, is open for a first-class attraction at the Masonic Temple Theatre, Louisville.

—Will C. Cowper is in receipt of a number of orders to write plays since the success of his Idol of the Hour.

—Phil Simmonds is the latest to become Janauschek's manager. He joined her in Kansas City last week.

—The Black Hussar, sung by Colonel McCaull's company, will follow Mitterwurzer's engagement at the Star.

—Hercat, the parlor illusionist, is playing a successful engagement in Brooklyn. He shortly tours New Jersey.

—Emily Yeamans has been given a very good part—that of a servant-girl—in Harrigan's new play, The Grip.

—Ignacio Martinetti is in the city. After a four weeks, stay he will rejoin Denman Thompson's company at Rochester.

—Alfred Thompson has just completed and delivered, to Lillian Lewis the drama he had been engaged to write for her.

—Edgar S. Kelly, the young San Francisco musician, is writing the music for an opera to be called Beauty and the Beast.

—Lotta will fill an engagement at the Standard Theatre after the close of Nat Goodwin's fortnight with The Skating Rink.

—Julie Christin, mezzo contralto, is at liberty. Mlle. Christine is quick in study and has a repertoire of twenty operas.

—It is stated that the price paid by Mr. Stetson for the lease of the Standard Theatre from Dec. 7 to May 1 was $20,000.

—The performance of In His Power at the Grand Opera House, Cincinnati, on Nov. 21, marked the close of Louis Aldrich's season for '85-'86.

—Grace Hawthorne has engaged a new Armand for her New Camille—E. J. Buckley. W. H. Thompson will play Duval.

—Louise Dickson and Little Olive Berkeley have been engaged for the stock season at the St. Charles Theatre, New Orleans.

—It has been erroneously reported that Clinton Hall was engaged to support Maude Granger. Mr. Hall is still at liberty.

—The Carleton Opera company opens its Eastward tour at Sacramento on Dec. 3, and will reach the Mississippi about Christmas.

—H. S. Taylor is engaged in securing week dates for the Black Flag. Toward the end of Edwin Thorne's season The Don will be put on.

—Bertha Creighton, who played the boy's part in The Crimes of Paris at the People's Theatre, has returned to her home in Chicago.

—Frank E. Jamison joins Estelle Clayton's company at Springfield, Mass., next Monday, taking the part of the Earl of Esmond in Fayette.

—Roland Reed's new play, from the pen of E. E. Kidder, entitled One of the Boys, will be given a first production at Providence this week.

—W. G. Peterson has been engaged as general agent of the Barton Comedy company, under the management of Frank D. Nelson.

—The principal artists of Colonel Mapleson's Grand Italian Opera company will appear at next Sunday evening's concert at the Casino.

—Alexander Spencer, musical director, has put to music several ballads and comic songs, which are being sung with success all over the country.

—Miss Johnstone Bennett, a very clever little soubrette, formerly with John Howson's company, has been engaged for One of the Bravest.

—The Irish societies of Terre Haute, Ind., have presented W. J. Scanlan with resolutions of thanks for gifts of the picture of Tom Moore's harp.

—Mamie Taylor (Mrs. W. W. Furst) made her appearance as Yum Yum last week in the Tivoli Garden (San Francisco) production of The Mikado.

—Ivan Peronet has been engaged to play Anthony March in Kate Claxton's Called Back company, which opened in Philadelphia on Monday night.

—The advance sale of seats at the Comedy Theatre last week was the largest known since the opening of the house under its present management.

—Stella Teeton, in the role of Rica, a waif, in Kidder's drama, Niagara, may well feel proud of the press notices she receives everywhere in the South.

—Signs have been hung on the outside of the Casino building warning people not to purchase the alleged libretto books of Amorita sold on the sidewalks.

—During Fanny Davenport's engagement at the People's Theatre, week of Nov. 30, Maude Granger, with her own support, will appear at the Wednesday matinee.

—Louise Forster has signed a contract with Adolph Schroeder for a starring tour in a repertoire of several plays, supported by the Globe Comedy Company.

—The children employed in the production of Romeo and Juliet at the Union Square Theatre have subscribed $5 toward the erection of the monument to Nathan Hale.

—It is rumored that Thomas Canary will have the management of the Adah Richmond Burlesque combination at the termination of the Philadelphia engagement, Dec. 5.

—It is announced from Denver that J. H. Haverly has bought a half interest in the Thompson Opera company, and that he will direct the company's affairs hereafter.

—The Woodward Opera House, at Mt. Vernon, O., is for share or rent to first-class companies only. It seats 900, and is furnished with opera-chairs and complete scenery.

—It is reported that the Brave Woman company has come in; but it appeared in Richmond, Va., as late as last Saturday, and was booked well into the South thereafter.

—Horace McVicker has been given charge of the routeing department of H. S. Taylor's Agency, thus leaving Mr. Taylor free to devote his time to the theatres which he represents.

—Fanny Davenport will play Fedora at the People's Theatre next week. As it is her first appearance on the East side, the occasion will be an interesting event in that part of town.

—Fred. Marsden complains that our managers are again neglecting the claims of the American dramatist, and inclining too willing an ear to the wiles of his European brother.

—Ezra Kendall is doing so well in his Pair of Kids in the West that he is playing return dates. The quaint acting of the comedian evidently atones for the badness of the so-called farce-comedy.

—Gustavus Hall does not go with the Lillian Russell Opera company. He is preparing to take the place of William Hamilton in the Standard Mikado company about ten days hence in Chicago.

—Tony Pastor presents his annual vaudeville entertainment at the Academy of Music on Thursday afternoon and evening. The Academy, Tony and the Fall and Winter holidays are inseparable.

—Manager Hennessey, of Heuck's Opera House, Cincinnati, has brought suit to enjoin Lawrence Barrett from playing Edwin Booth at the Cincinnati Grand Opera House during week of Jan. 31, '87.

—Frank Comstock, of Columbus, O., has concluded to withdraw Our Goblins from the road at the close of this week. Marlande Clarke announces that in consequence of this decision he is at liberty.

—Harry Miner is contemplating a trip to Florida with his family and a number of friends on the yacht *Marion*. He will leave about Feb. 1. The party will probably be gone a couple of months.

—John Havlin has sold out his interest in Louise Balfe's tour to A. L. Erlanger. The latter will star Miss Balfe upon her merits and dispense with photographing audiences. The company is to be strengthened.

—The Sumner Entertainment Bureau has opened an office at 10 East Fourteenth street. It has a fine list of attractions in the shape of lecturers, illustrated tours, humorous monologists, singers, instrumentalists, etc.

—Leslie Gossin has severed his connection with the company. He had successfully played the role in the Flag, Harry Glynden [illegible] mouths. E. F. Thorne has assumed [illegible]

—On Thursday afternoon the Fire Department tendered to Charles McCarthy, who is soon to go on the road with Ed Price's Old of the Bravest, an exhibition of their fine apparatus at Mott Haven. The use of the fire-saving apparatus and appliances of the Department will be one of the principal features in the play.

—The new business lately introduced by James S. Maffit, the Lion Fisherman, in Evangeline, at the Fourteenth Street Theatre, by which that character is timed to the rise of his umbrella, has taken immensely. A large business was done last week, three days before the opening of the house, the receipts amounting to over $8,000, it is said.

—The advance sale for the Bowery Comedy company at the Criterion Theatre, Brooklyn, was large. Next week the company goes to Syracuse, Buffalo and other New York cities, playing Lahman's circuit, and opening in Cleveland on Dec. 7. The cities next visited will be Indianapolis, Louisville and Cincinnati, in the order given.

—The second edition of "Henry Miner's American Dramatic Directory" will leave the press on Nov. 28. Many improvements have been made in the volume. Details regarding the theatrical business of the United States are very complete. One of the many features is a list of nearly all the newspapers of the country, with their dramatic and musical critics.

—Joe Lang has become manager and half-proprietor of the Gaiety Theatre, Chicago. It is situated on the corner of Dearborn and Congress streets—a good location—and is to be devoted to comedy and the lighter class of vaudeville. Mr. Lang will give the house his entire attention, and has engaged Dan Kramer as agent. The theatre seats 1,400, and prices will be regulated to suit the times.

—Two weeks in January and three in February are open at the Grand Opera House, Chicago. The Grand, under John Hamlin's management, is a remarkably successful theatre. It earned for the first three months in '86 $6,500 a week, and seven performances were played to over 50,000 people. Manager Hamlin claims this to be the best record in Chicago or any theatre since the Grand was built.

—A pleasant little party assembled at the residence of Thomas W. Keene, at Henry Miner's wash, on last Friday evening, in celebration of the eighteenth birthday of his daughter Cecilia. The house was prettily decorated with flowers and the parlors were brilliantly illuminated. Among the guests were Mr. Miner and the members of all the dramatic and minstrel companies leaving that week.

—In the copies of the Cape Ann Breeze, Manchester, which were received this week, there was small fun perpetrated somewhere in that little democratic seaport about our contributor in a somewhat novel way. The compositor, in the garb of fancy, provides the paper with a new morning. In the evening a [illegible] is introduced in the play, and a [illegible] leg machines set in motion. The next day the editor receives the news for lunch, accompanied by a communication on [illegible]

—The [illegible] by which Henry Miner's American Dramatic Directory was got together [illegible] Miner's house in Mt. Vernon, [illegible] was occupied. The [illegible] every two weeks since, [illegible] desire to have the [illegible] be had [illegible] this city for [illegible]

—In an interview with a [illegible] Col. W. R. Sinn is said to have [illegible] connection with the purchase of [illegible] by the Actors' Fund: "If [illegible] Fund wouldn't have [illegible] they have if they had not [illegible] would be able to defend it [illegible] First Vice-President of the Fund, and [illegible] of succession I will be the next President of the Fund. They probably thought I would be able to defeat the plan, and hence the reason why the lots have been purchased."

—Not long ago, in Woodstock, Ont., A. Jermyn and Jay W. Kirk, of Tally-Ho company, called a meeting of them to the town Hall, as they wished to indulge in plain practice as a target and did not wish to indulge the law. The meeting [illegible] the way, and even urged them to select a spot some distance beyond the town limits. They smiled upon the manifest, but their smiles were disapproval when at the first [illegible] shot they were arrested and mulcted in a fine of $25 each.

—Rudolph Aronson is busily engaged in making all necessary arrangements for the matinee in aid of the Actors' Fund, to take place at the Casino on Thursday, Dec. 30. A number of artists have already signified their intention to participate. Rudolph Aronson's orchestra of one hundred musicians will furnish the music, and the house, as well as the stage, will be decked in flowers, the building assuming the appearance of the London theatres on the occasion of a floral matinee. A unique souvenir will also be presented to all present.

—Reports from the Carrolls show that instead of disbanding they are still doing a very fair business, on the average, on the New England circuit in Whose Can It Be? Their house in North Adams, Mass., on last Friday night, was packed to the doors, being a return visit. Marie Muloch appeared as Mrs. O'Sullivan (the leading lady role) for the first time. She has been offered the part for the remainder of the season. A new addition to the company is Miss Gowongo Mohawk, a sister-in-law of Louise Pomeroy. The lady is of the true Indian type, having been born on a Reservation. She adopted the stage about a year ago.

—Notices from the English papers praise to the echo Fanny Leslie and her associates in her new play, Jack-in-the-Box. Miss Leslie has evidently made one of those hits that lead to fortune. Her singing and acting are commended unreservedly, and James Arnold, the American actor, is reported to play the Italian padrone, Toroni, thus: "The [illegible] treacherous Italian is realized to the life, both in the make-up and the acting, which is occasionally lit up by flashes of real tragic force that are striking in effect and call down the most enthusiastic recognition." J. [illegible] the composer and musical director of [illegible] pany, is expected shortly in New Y[illegible] perintend the getting up of Jack-in-[illegible] here. Mr. Glover is a clever comp[illegible] bright fellow generally.

PROVINCIAL.

BOSTON.

W. J. Florence and his wife began the week at the Boston Museum in His Little Hatchet, which requires no new comment. Dombey and Son were put on Thursday night for three performances. Mr. Florence's Captain Cuttle proved to be an excellent personation, with the humorous side, rather than the eccentric, accented, and yet possessing a decidedly Dickens flavor. It may be mentioned that Mr. Florence wore in this characterization the identical suit of clothes presented him by Burton years ago. The clothes are quite as humorous as their present wearer, which is saying a great deal. Saturday night The Mighty Dollar was given. Houses have been large. No Thoroughfare follows.

Our Joan proves to be quite a fair play, and one that fits Rose Coghlan as though made expressly for her. Her stagey ways are still very pronounced at times, but somehow they offend less here than in other places. The audiences at the Park Theatre during the week have been large and the artists' reception hearty. Her support is good, since it embraces Frazer Coulter as leading man, whose Arthur Meredith was thoroughly good, and B. R. Graham as a sort of villain, whose Captain Brandon was equally well done. Janish follows in Anselma.

Rip Van Winkle filled the Globe during the week, Joseph Jefferson being the same delightful actor as of old. Mary Anderson follows.

M. B. Curtis played the same bill—Sam'l of Posen—during his second week at the Boston Theatre, and did a good business. The Puritans of Minstrelsy follow.

The Rat-Charmer had fair houses during its second week at the Bijou Theatre. All who see Mr. Neuendorff's pretty opera are delighted with it. Same bill this week.

The Mikado continues to do a large business at the Hollis Street Theatre.

Denny Doon, which the programme announces was written by "Mr. Walter Reynolds, Esq.," was the attraction during the week at the Howard, and proved to be a fair play in most respects, though it has a cut-and-dried aspect now and then; and it was played well in the main by Hugh Fay and the co. that Manager Harris has surrounded him with. Indeed the co. is much above the average of those that appear in this style of play. A specialty co. headed by Flora Moore follows.

The Danites, with dog accompaniment, crowded the Windsor during the week. I only ventured in about five minutes one evening, just long enough to see a Chinaman dance in a semi-variety way, to Mikado music, which anachronism would doubtless make my friend Joaquin Miller, the author, use choice anathemas. A variety co. follows.

The World's Museum continues to prosper.

Resumé: Harry W. French delivered another of his illustrated lectures Sunday evening.—If Manager Lothrop will look after his ushers at the Windsor a little, he will do a good thing. Of course I understand that an usher who is brought into contact with the rough element largely cannot wear kid gloves; but he should know the difference between a gentleman and a rowdy, and treat them accordingly, else the gentlemen will be apt to shun the house.—There is a rumor that the Neuendorff opera season has not been sufficiently remunerative to justify that gentleman in extending his lease beyond the few weeks originally engaged, and that Manager E. H. Hastings will soon take the house off his hands. Mr. Hastings was in New York last week, presumably to look out for attractions. If this is all true, it disgraces Boston completely. Press and people have asked why we could not have clean and high-toned light opera, and when it came it was not supported. New York has a chance to be very severe at the pretensions of Boston as a supporter of the best in musical art. Send along the horse-play if you desire to see full houses in Boston.—Marcus Mayer is at the Adams House.—Rosalba Beecher went to see The Mikado Thursday night.—Joseph Jefferson and William Warren took their annual walk down Washington street, arm in arm, the observed of all observers, one day last week.

BROOKLYN.

The Dalys completed a most successful engagement at the Grand on Saturday. This week the Hanlons give three matinees of Fantasma with all the Hanlons, Kate Davis, Alex. Zanfretta and Little Aimee, a five-year-old-artiste. The management of the Grand have evidently no fear of the local S. P. C. C., so far as the little artiste is concerned. They have a good bill for a holiday week. The World will be the next week's attraction. Messrs. Knowles and Morris are getting all the spectacular melodramas and are succeeding with them.

Fanny Davenport in Fedora this week succeeds Aimee, who goes to the Lee Avenue Academy. Aimee succeeded admirably last week; better than was expected. So sure is Manager Walter L. Sinn of the success of Fanny Davenport that he announces the suspension of the free-list—something rarely done in this city of deadheads. The Thanksgiving matinee supersedes that of Wednesday. Next week, the perennial Maggie Mitchell will dance about in her well-known repertoire.

Evans and Hoey, who used to amuse the frequenters of Hyde and Behman's, will entertain the denizens of the Heights and the Hill with A Parlor Match all this week. It goes off with a snap and is billed as "the only funny show in town." Three matinees are to be given. The cast has been somewhat changed since it was given last season, and some think for the better. Next week, Gus Williams, who is a Brooklyn boy and made his start in a free-and-easy in town longer ago than he cares to remember, will be the card.

Edwin Booth began a week's engagement at the Academy, with a powerful portrayal of Richelieu. He impersonates Iago, Ruy Blas, Bertuccio, Hamlet and Petruchio during the week. He has been so hardly treated in this city that he intended making no date here until too late for the regular theatres. The town has turned to him, and his manager, R. M. Field, is surprised at the sale of seats. He will not play to less than $7,000 for the week, at popular prices. The support has something to do with it. Last week the Academy had a night of Mapleson's Opera co., with Minnie Hauk and Del Puente in Carmen. It was profitable.

At the Criterion, the Bowser Comedy co. are trying Sidney Rosenfeld's new three-act comedy, In the Swim, with success, this week. The order of the comedy is higher than the Bunch of Keys, in which Mr. Bowser made his success, but is very taking. The scenery of the play was painted at the Criterion, and reflects credit on the scenic artist, Mr. Parker. It is the second set painted there, the first being for Lester Wallack's Rosedale. He praised that highly. Next week, Frederick Bryton, who made a hit as Jack Hanlon, the gambler, in Joaquim Miller's latest play, will present Forgiven; or, Jack o'Diamonds, in which he stars.

The Mikado of J. J. McCloskey was a good thing on the bill last week at Hyde and Behman's, but the satire was almost too sharp for the local politicians. The parody on "Tit-Willow," called "Willoughby Street," was, next to the "Three Little Bums from Navy Street," the hit of the burlesque. Dave Oakes' make-up as the Mikado could not anywhere have been surpassed. The special scenery was well painted, and Messrs. Hyde and Behman and Billy Barry are surprising their patrons. This week a variety bill of merit, with a local skit called His First Night Out, and drawing good audiences.

Tips: Holmes' Museum is giving plays exclusively to [illegible] audiences. Queena was played last week, and Lillian Lewis stars there in Article 47 this week.—James M. Hardie and Josie Stoffer are among the Called Back [illegible] city of their home, the former by the disruption of A Brave Woman comb, and the other through a change in the cast of Estelle Clayton's Favette. Lotta, according to the *Union*, doesn't think Brooklyn wants her, and will probably stay away till she is wanted hereafter. Brooklyn people do act cranky sometimes. [illegible] D. Wilson's proposition to give "Talks on Acting" on Wednesday afternoons at the Brooklyn will be [illegible] week after next. Kate Field will begin the [illegible].—[illegible] Prescott won much favor in A Moral [illegible], which closed its season at the Criterion last [illegible]. She is a strong favorite in Brooklyn.

CLEVELAND.

[illegible] in his new play, Nordeck, played a successful [illegible] engagement at the Opera House. It has [illegible] since Mayo was here—the last time in the legitimate. The piece as produced here is beautiful play and is richly mounted. The co. is exceptionally strong. Mayo in the title role is winning deserved encomiums. J. M. Charles, Kathryn Kidder and Emmie Wilmot are excellent in their respective roles. Next week, Barrett.

After Dark ran indifferently well at the Cleveland. The play is of the sensational order, after the style of The World and kindred plays. Some of the cast should be in better hands.

Louise Pomeroy in Shakespearean plays and East Lynne had a splendid run of business at the People's. Miss Pomeroy is bright and entertaining and takes well. The ladies of the co. play their parts well, but the same cannot be said of her male support. Next week, Daniel Bandmann.

Drift: The ushers at the Opera House are neatly uniformed this season and they, as well as the other attaches of the house, are a courteous set of fellows. As a result of this, rarely if ever is a patron heard to complain of treatment. I think it false economy to employ a lot of boys and inefficient people about a theatre which solicits first-class patronage. The latter is the practice at certain Cleveland theatres, and I think they suffer in consequence thereof.—Louise Pomeroy formerly resided and is well known here. To this, in a measure, is doubtless owing her successful run of business. She was several times during her engagement presented with flowers by Cleveland friends.—Sheridan Corbyn, manager for Mayo, is a popular and intelligent man, far above the average.—Advance sales of seats for Barrett's engagement are large.—Handsome and genial Harry Le Bean, treasurer at the Opera House, has seemingly become a fixture there. Harry would be missed by the patrons.—The Cleveland Theatre is to be remodelled soon, as was suggested in my letter of several weeks back. At present the house is too barn-like, and anything but an exceptionally large audience is lost in it.—Manager Percy Meldon, of the After Dark comb., reports business as being good.

PHILADELPHIA

The past week has afforded a thoroughly diversified list of entertainments, and business has averaged well. At the Walnut Street Theatre Minnie Maddern achieved quite a success in her new play, In Spite of All. Where two versions or adaptations of the same play are presented during a season, it is impossible not to make mental comparisons; hence I felt disappointed in Mr. Mackaye's work, although willing to acknowledge that it deserves praise so far as it was fashioned to fit Miss Maddern's powers. Too much prominence is given to the comedy element, and the atmosphere of virtue surrounding Stella is tainted by self-love and avarice. The world has but little respect for the purity of an unlovable woman. I have long admired Miss Maddern's acting. It is impetuous, natural, sparkling and peculiarly her own, depending on methods honest and legitimate, but entirely unconventional. In this play she is afforded excellent opportunities, and is rarely disappointing; yet I really enjoyed the performance less than that of Caprice last season. The action here is all too rapid and feverish, and we miss that quiet tenderness and repose of which Miss Maddern has proved she is capable, and which so won our hearts. But she is charming in all that she does, and will ever be a welcome visitor here. Richard Mansfield gave in the main an excellent performance as the Impressario, and won many laurels; but it may be asked, did he not sacrifice art for empty applause, and depend too much upon broad caricature? He certainly availed himself too freely of the opportunity afforded him by the author's mistake in the third act, where the comedy and emotional elements are made to play against each other in strange and unwarrantable fashion, and robbed Miss Maddern of the scene. Joseph Frankau as Jack Knickerbocker shared in the honors and was entirely satisfactory. He is an actor of intelligence, careful and painstaking, and displays much ability. Mlle. Nadia as Stella was too cold, and did not display either the grace or fascination which makes slaves of men. This week, Shadows of a Great City; 30th, Wages of Sin.

At the Academy of Music, Mr. Fleishman has presented Charles L. Andrews' Michael Strogoff to satisfactory houses. The performances have been very good, cast, stage-settings, costumes and spectacular effects all deserving praise. Joseph Slaytor in the title role was manly and impressive. His presence was dignified, his voice rich and orobund, and his acting full of force. The Nadia of Florine Arnold was also remarkably strong; her lines were spoken with dramatic force and correctness, and her acting showed breadth and finish. Cecile Rush as Marfa, Ida Waterman as Zingara and Clarence Wilkins as Ivan Ogareff, were all entitled to praise. Carlotta Brianza, premiere danseuse, proved by her grace and skill that she is entitled to rank among the highest in her profession, and Eugenie Cappeleni justly shared in the honors and applause. The drama will continue another week, during which time there will be a complete change in the dances. There will be introduced a ballet, founded upon The Mikado, entitled "Thirty Little Girls from School." "The Kalamazoo Musketeers" will also be presented, the dancers appearing in handsome uniforms and drum-major hats.

At the Chestnut Street Opera House Salvini has again delighted his host of admirers and done an excellent business. It is not worth while at this late day to speak of his great merits; suffice it to say that I had the opportunity of seeing him as Ingomar, a character calling for vastly different expression from any other of his roles, and I only found new beauties to admire. In this performance praise is justly due to the Parthenia of Viola Allen. Robson and Crane will fill the next two weeks.

Harrison and Gourlay, at the Chestnut Street Theatre, have presented Out of the Frying-Pan Into the Fire to large audiences. The piece pleased the people, and is very funny, but does not require critical mention. This week, the Dalys in Vacation; 30th, Rosina Vokes.

At the Temple Theatre W. J. Ferguson tried hard to make us believe A Friendly Tip a good play; but without success. The people did not want it, and Mr. Ferguson is entirely too good an actor to waste his time on a part far beneath his abilities. This week, Hugh Conway's Called Back, with Kate Claxton and Charles Stevenson; A Moral Crime, 30th.

A Bunch of Keys has drawn full houses at the Arch Street Theatre and shown that it has lost none of its great popularity. The play is one of the funniest Mr. Hoyt has written, and is full of enjoyment. This week, Siberia; Joseph Jefferson, 30th.

At the National Victor Durand drew good houses. It was finely mounted and presented by a strong cast, including many old favorites and some of whom I have already had occasion to speak this season. This week The Inside Track; 30th, Frank C. Bangs in The Silver King.

At the new Central Theatre Buffalo Bill's Dutchman and the Prarie Waif comb. have played to big business. The play is of the thrilling order, but found many admirers, and Jule Keene, who is one of the best Dutchmen on the stage, was received with so much favor nightly as to seriously interfere with the action of the piece. This week, a selected co. of stars; 30th, the Adah Richmond Burlesque co.

At the Arch Street Opera House The Princess of Trebizonde has been a marked success. Miss St. Quinten has become a favorite, and the rest of the cast is strong. No changes yet announced.

At Forepaugh's Theatre Called Back has been the attraction, with J. C. Padgett playing Paolo Manari—a slight variation in name from the original. The standing-room only sign has been displayed nightly. This week Uncle Tom's Cabin.

McCaull's Opera House presents nightly the same enthusiastic assemblage, and it now looks as if in January it will have to be withdrawn in the midst of good business.

Dots: There has been no change of bill at Carncross', and no necessity therefor.—The new Theatre Comique, of which Harry B. Bell is manager, presented a good bill last week. It seems to have come to stay.—George C. Brotherton will produce The Little Tycoon at the Temple Theatre, Jan. 4.—Robert V. Percy, stage manager for Robson and Crane, arrived here last week and looks remarkably well and happy.—The Friday matinees at the Academy of Music are well attended and are very enjoyable.

BALTIMORE.

The engagement of Edwin Booth at the Academy of Music which ended on Saturday night, was certainly the most brilliant he ever played here and probably the most brilliant ever played in this city by any star. The attendance during the second week was not larger than the week before, because that was not possible; but the house was packed at every performance, and people were turned from the door every night. During the week Mr. Booth appeared for the first time here, in The Apostate and as Sir Giles Overreach, and his masterly portrayal of the grasping, cruel Sir Giles and the still more despicable Pescara was another proof of his wonderful power as an actor. Among the other events of the week was the unusually strong support given by Charles Kent, who has earned quite an enviable reputation during this engagement. He is a very versatile artist, and has the happy faculty of sinking his identity in whatever character he may assume, as was plainly shown in his treatment of such widely different roles as Baradas, in Richelieu; Octogenarian, in Iron Mask; Banquo, in Macbeth; Duke, in Fool's Revenge, and Marall in New Way to Pay Old Debts—all of which he did well. For the current week the attraction will be the Academy Opera co. in a round of its favorite operas Next, Shadows of a Great City.

The Rag Baby drew fair houses at Ford's Opera House. Marion Elmore makes Venus the star of the skit; her singing is tuneful and sprightly, her acting vivacious and consistent, and she dances like a fairy. Taken altogether, she is charming. Old Sport was well done by J. T. Craven, but his predecessor is missed from the performance; the character seemed made for him and was something peculiarly his own. The co. is not above the average. On Monday night W. A. Mestayer and Theresa Vaughn appeared in We, Us & Co., supported by their own co., for the benefit of the Journalists' Club. The house was well filled by a brilliant audience and a cordial reception was tendered the co.

Both Mr. Mestayer and Miss Vaughn are favorites here, and the indications are for a good week's business. Next, Lester and Allen's Minstrels.

Devil's Auction filled in a fair week at the Holliday Street Theatre and presented a very good ballet, which was a considerable improvement on that of last season; in other respects the performance was about the same. Barlow, Wilson and Rankin's Minstrels this week. Next Siberia.

The interpretation of The Mikado by the Wilbur Opera co. at Harris' Masonic Temple Museum last week was in some respects remarkable. The Ko-Ko of Ed. Chapman for clownish misrepresentation; J. E. Conly's Nanki-Poo for vocal incompetency, and the chorus for weakness both in numbers and in singing. Louise Eissing made a good Yum-Yum. However, from a box-office point of view, it was an ideal performance, and that is all that is necessary. Bock's Power of Money is billed for this week.

CHICAGO.

The second week of the Boston Ideals was better than the first, the Grand being well filled every night. Decidedly the most popular performance has been Victor, the Blue-stocking. Zelie de Lussan's singing in the character of Fanchette having much to do with its success. The opera has many pleasing numbers and the music is capitally rendered. All the old favorites in the troupe have met with favor; but Mlle. De Lussan has been the popular favorite. This week, Thatcher, Primrose and West's Minstrels.

The fourth and last week of the McCaull Opera co. at the Columbia has fully come up to the average of the preceding weeks. The engagement has been the best that McCaull's cos. have ever had in this city with a single opera for the entire attraction. The co. could continue to profitable business, but other arrangements prevent. This week, Mme. Rhea in A Dangerous Game and Adrienne Lecouvreur. Alone in London 29th.

Joseph Murphy has a pull on a certain class of people, and therefore is always sure of playing a good engagement. Hooley's Theatre has had good audiences to see his Kerry Gow, and for the second week he will put on Shaun Rhue. Kelly and Mason in The Tigers 29th.

Annie Pixley is one of the most charming and versatile of soubrettes and has had fair audiences at McVicker's, and her new play, Eily, met with considerable favor. Her brogue was good, and the pretty ballads and rattling Irish songs which were interspersed in the piece, were received with great applause. The co. is above the average. This week, Duff's Mikado co.

Judic, the favorite of Paris for two decades, and the best of the French vaudeville school that has visited this country, has been delighting a few people every night at the Opera House, and receiving the plaudits of a crowd who went to see her as a duty. The theatre has had plenty of room for more, at every performance, but still there has been a satisfactory profit for every one concerned. The most popular opera of the week was La Grande Duchesse, and it will be given again during the second week at least twice, taking the place of other works. No one questions Judic's art and admirable finesse, but the average theatre-goer has a liking for a touch of naughtiness as Aimee gives it, or the prettiness of Theo, in order to make the unknown French tongue acceptable. The prospects for the second week are encouraging.

The Haverly Minstrels continue to draw excellent houses. The patronage is steady and there is a decided increase each week.

The appearance of Louise Balfe at the Academy has drawn good houses. Her play of Dagmar is an English society drama, with a touch of sensationalism, but is not a particularly strong piece. Miss Balfe, however, is a capital actress, and scored a success. This week, Campbell's White Slave.

Charles A. Gardner in Karl, has played to fair audiences at the Standard. This week, A Prisoner for Life.

Reilly and Wood's Specialty co. have packed the People's Theatre. This week, Henry Chanfrau in Kit.

CINCINNATI.

Heuck's Opera House is evidentlp on the high tide of prosperity, as following the very successful Siberia engagement Nat Goodwin, in his absurdity, The Skating-Rink, closed the most profitable week of the season at this resort. The play itself is the weakest the clever comedian has appeared in, and with any other artist than Nat Goodwin to bring out the salient features, would score an immediate and pronounced failure. The cast was a strong one, including such popular people as Daisy Murdock, James H. Radcliffe, Helen Lowell and Ed. Goodwin, and Manager Fennessy's excellent mounting of the play is worthy of mention. This week, Annie Pixley, followed 29th by Hoyt's Tin Soldier.

In His Power, with Louis Aldrich in the leading role, held the boards during the week, the attendance being probably the lightest of the season. The play, to use a modern suggestive expression, fails to "catch on," a fact to be deplored, as it is full of strong situations and admirably acted. The support included Dora Goldthwaite, W. S. Harkins and Sidney Drew. This week, Effie Ellsler in Woman Against Woman, to be followed 30th by Modjeska.

Vaudeville constituted the week's attraction at Havlin's, with Randolph's Novelty Burlesque co. as exponents. The features of the week were Joe Hart's specialties, Hamlin and Newcomb's change act, the Foresters and Kittie Wells. This week, Dan Sully's Corner Grocery, followed 29th by Sol Smith Russell.

The Cincinnati juvenile swears by pantomime and Tony Denier as its prophet, and with such prestige it was by no means difficult to forecast the result of the co.'s engagement at People's past week. A majority of the tricks introduced nightly were novel in their detail, and combined with an excellent specialty programme, did much to assist in the general success of the week's engagement. The current week will be devoted to the production, on a somewhat extensive scale, of Romany Rye.

Between the Acts: The first piano recital of Messrs. Andress and Doerner was given 18th at Dexter Hall, and was largely attended.—The performance of In His Power, 21st, at the Grand, marked the close of Louis Aldrich's season for 1885-86. He contemplates bringing out Falstaff next season, and will make a specialty of Hackett's famous role during the season of 1886-87.—Nat Goodwin, who had been arrested for violation of the Sunday law, at the instance of the Law and Order League, waived his examination before the Police Court, 19th, and was bound over to the Grand Jury, bail, with Manager Fennessy as bondsman, being placed at $560.—N. S. Wood, the boy actor, as he is termed, was well received in his sensational drama, Boy Scout of the Sierras, at Harris' Opera House last week.—Nat Goodwin's receipts at Heuck's last week averaged $1,000 a night.—The outlook for Thanksgiving week is decidedly promising; advance sales being quoted unusually large.—Dick Gorman is extensively billed at Harris' for current week.—Annie Pixley declined to appear in a Sunday performance.—The Battle of Sedan is still meeting with excellent recognition.—The olio performance at Havlin's and People's rather militated against the week's attendance at the Vine Street Opera House, though business at the latter resort was by no means unsatisfactory.

ST. LOUIS.

Olympic Theatre (Pat Short, manager): Thatcher, Primrose and West have drawn the biggest houses they have ever had in this city, their engagement last week being a rousing success, and their show has been by far the best and funniest which this famous co. has ever presented here. All the old-time favorites, George Thatcher, George Primrose, Billy West, Billy Rice, Banks Winters and others were received royally, and their "business" took immensely. W. J. Scanlan current week.

Pope's Theatre (Charles Pope, manager): Charles Hoyt's latest roaring farce, A Tin Soldier, struck a bonanza in their week's business, it being the largest yet known at this popular house this season. It is no wonder, it is a laughing success, for its running stream of uproarious fun carries its audiences to a whirlpool. James T. Powers, George W. Wilson, Amy Ames and Rachel Booth are an excellent quartet of people, in whose hands the principal roles are splendidly interpreted. W. H. Gillette, in The Private Secretary, 23d.

Grand Opera House (John W. Norton, manager): The New York Thalia Opera co. played their first week's engagement to a steady flow of patronage, drawing well all week. Their second week began Monday with The Black Hussar, Nanon and Fledermaus to follow. Three comic operas, new to St. Louis, were rendered in an exceptionally attractive style, and were handsomely received.

Standard Theatre (William H. Smith, manager): Since the reduction of prices to the popular ten, twenty and thirty cents people have been flocking to this theatre, and business has been enormous. The past week has been especially fine, the Two Johns Comedy co. doing finely. Next being holiday week, the prices will be raised to fifty and seventy-five cents; but thereafter will be reduced to the present scale: Alice Harrison, In Hot Water, opened 22d.

People's Theatre (W. C. Mitchell, manager): Lost drew only fairly. The play is full of dramatic interest, and is a fair sample of those of the melodramatic order. Dore Davidson, the star, a very clever actor, was only fairly well supported. The co. outside of Ramie Austin was light in quality. Hallen and Hart's Ideals 22d.

Casino (George McManus, manager): Manager George McManus has reduced his prices to twenty and thirty cents, and largely increased business is the result. Lida Gardner's Female Minstrels, with Billy Arnold as the leading light of the male fraternity, have been drawing well.

Around the Clock: Manager Charles Pope is still East, looking after attractions.—Most of the delegation of St. Louis Elks who attended McCullough's funeral have returned. The performance of Julius Caesar at the Grand Opera last Saturday night, with Lawrence Barrett as Cassius and John W. Norton, manager of the Grand, was the biggest success of Barrett's engagement both artistically and financially. The friends of Manager Norton turned out in full force and his house was packed.—Ramie Austen of the Lost co., was relieved of her diamonds last Tuesday night, during the time of her appearance on the stage. "What's in a name" was in this case painfully realized, Lost was made very realistic.—The Standard Theatre under James Humerty's proprietorship, is booming.—The Siege of Paris, the finest panorama ever seen here, has reduced its prices to twenty five and fifteen cents. It is also opened to the public on Sunday.—George Hever, manager of the Hallen and Hart Ideals, has been tendered a testimonial benefit by his friends, to take place at the Peoples' Theatre, Monday night, 23d. George is known as "old popularity" by reason of his long and faithful service in the box-office of several of the local theatres. He is prospering finely.—William T. Smythe, manager of Dickson's Sketch Club last season, will remain here this season, booking attractions for theatres on adjacent circuits.—The interior of Pope's, is now very brilliant since the introduction of the new incandescent electric lights.—Mrs. H. D. Pittman, the society editress of the *Post-Dispatch*, whose operatic productions have brought her prominently before the public, is at work on a drama which is said to be of great strength, woven in a magnificent word painting. Mrs. Pittman is of high literary tastes, and is a beautiful writer.

ALABAMA.

MONTGOMERY.

McDonald's Opera House (G. F. McDonald, manager): Charles Gelday's Comedy co. presented Collars and Cuffs to standing room only 16th, 17th; crowded houses rest of week. Co. remains week of 23d.

Montgomery Theatre (Jake Tannenbaum, manager): E. E. Kidder's Niagara, with a strong co. supporting Rose Eytinge, gave two performances to very small audiences 16th, 17th.

Item: Manager Tanenbaum is much better, but is still confined to his room.

HUNTSVILLE.

Arena: Orton's Circus gave two performances 18th. Large audience, afternoon; slim at night. Very short performance, and there was no riding; only took out variety license.

ARKANSAS.

LITTLE ROCK.

Grand Opera House (J. E. Riley, manager): Jennie Holman has been playing to packed houses all week. Ten, twenty and thirty cents. General satisfaction for the money.

Supplement: The Supplement to THE MIRROR is highly spoken of in this city.

CALIFORNIA.

WOODLAND.

Opera House (N. S. Beals, manager): Forget-Me-Not was played 11th by the Jeffreys Lewis co. Good house. Miss Lewis well sustained the laurels she has won in San Francisco. Harry Mainhall as Sir Horace Welby and Charlotte Tittel as Alice Verney were also very fine. The performance as a whole was very near perfect. A request was made that the co. revisit us at an early day. This was consented to.

Items: A new house has been built here. It is called the West End Theatre.

LOS ANGELES.

Grand Opera House (McLain and Lehman, managers): Blanche Curtisse opened an engagement 10th, playing through the week to small houses, and appearing in Only a Farmer's Daughter and Only a Woman's Heart. Jeffreys Lewis was to have opened here 16th in Forget-Me-Not, but owing to washouts on the railroad did not arrive here till morning of 17th, on which evening she appeared to a crowded house. She will be seen in Diplomacy and Odette also during the week.

Items: The Cold Day When We Get Left co. did get left here and are waiting for an opportunity to get out of town. They were tendered a benefit 9th, but did not meet with much success.

Closed: The Vienna Garden is closed. In the short time it has run the proprietors sunk $1,200 in endeavoring to present plays at the popular prices of twenty-five and thirty-five cents.

COLORADO.

DENVER.

At the Tabor as was expected, The Mikado made an emphatic hit. Both the novel opera and the Thompson co. jumped into popularity at once. The receipts for the week must have reached several thousand dollars. Elaborate care attended the production, as to scenic display, and the cast was adequate. Of the former it can be truthfully said that never has a finer setting than that in the second act been seen on the Tabor stage. It was gotten up by Stage Manager Alexander. The second act of the opera is decidedly the best of the two. Ko-Ko's lovemaking to Katisha is the best thing. The celebrated "Titwillow" song was encored again and again. If there is a star in the co. it is A. W. F. MacCollin. His Ko-Ko is incomparably funny, for although he is lamentably in need of a singing voice, the deficiency is made up in his make-up and deportment. The three best male voices belong to Phillip Branson, Willet Seaman and J. K. Murray, who as Nanki-Poo, Pooh-Bah and Pish-Tush acquitted themselves in a manner which added greatly to the success of the opera. His Royal Nibs, The Mikado, was commendably handled by W. Gillow. A good lot has already been printed about Carrie Godfrey's Katisha. She has the best voice of the ladies, and some would call her good looking. She dresses the part in true Japanese style, I should judge. Bebe Vining as Pitti-Sing was given credit by her numerous admirers of being the prettiest Japanese maiden in the crowd; had I am one of her admirers. Miss Hall as Yum-Yum wore some rich-looking costumes, in which she looked attractive. The chorus, while not unprecedently large, is gifted with some good voices. Kiralfys' grand spectacle, Around the World, looks as if it would have an excellent week's run, 23d. Important preparations are going on. Week following, All-Star Specialty co. Week of Dec. 7, Salsbury's Troubadours. Christmas week, McIntyre and Heath's Minstrels. New Year's week, Milan Opera co.

At the Academy, Madame Janauschek's engagement was quite successful. Her audience improved as the week progressed. She had a strong card to play against in The Mikado at the other house. There were several changes of programme, and Madame was appreciatively received in all her characters. Madame has surrounded herself with a co. of unusual merit. It includes Alexander H. Stuart, G. D. Chaplain, James Carden, Perkins D. Fisher, Beatrice Lyston, Eugenie De Forrest, Virginia Nelson and Helen Rand. Week of 23d, Grau Opera co. in Tee Mikado and probably Queen's Lace Handkerchief and Chimes of Normandy. Week of 30th Downing's Tally Ho: Dec. 7, Barney McAuley: 14th, Alice Harrison; 21st, Broad Opera co. in The Mikado; 28th, Over the Garden Wall.

Small Talk: Carrie Godfrey was unfortunate enough to have been seen here before with Gale and Spader's Fizz-Bang-Boom outfit.—M. M. Whelan is ahead of Janauschek. He was formerly located here and is identified with several theatrical enterprises which did not turn out remunerative.—The town has been flooded with dodgers announcing the coming of the "only" Mikado co. going—Grau's. Matt Grau arrived in town Sunday 15th and put up at Charpiot's. He takes his co. through to the Coast.—Lewis Parker and wife of this city joined Krueger's Skating Rink party.—The largest advance sale for the season was for the Thompson co.—Mason Broad's co. is said to be getting ready to seek its fortune on the road.—About the prettiest young woman I have seen on the stage for some time is Helen Rand. Week of 23d, Thompson Opera co. will play the circuit. Week of 30th, it will be done by Kiralfy Brothers, who will show their spectacle in Leadville five nights. They are booked for the circuit two weeks.—Janauschek opens in Boston on Dec. 28 for one week. The week following she will appear in the Grand Opera House, New York.—The Tabor Sixteenth Street entrance was decorated with Japanese bric-a-brac for The Mikado week.

CONNECTICUT.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): Barlow-Wilson Minstrels drew a crowded house 19th. The only novelty of the engagement was the non-appearance of Carl Rankin, who, although so advertised, was not with the party. At each of the three performances given by Stetson's Mikado co. the house was tested to its full capacity. The libretto is very inferior, but the score exceedingly pretty and pleasing. The opera was well sung. Mr. Herbert's Ko-Ko seemed to entertain the audience very much.

Carll's Opera House (P. R. Carll, manager): Fanny Davenport played Fedora to very fair houses 16th and 17th. Her impersonation is artistic to an exceptionable degree. Mantell lent fair support, though his acting is open to criticism on several points. May Blossom, for two nights and a matinee, was seen by light houses. Georgia Cayvan, Ben Maginley and W. H. Crompton repeated their former successful portrayals, and gave their beautiful domestic drama very capable treatment.

Bunnell's Museum: Frederick Bock filled out the week in The Power of Money and Monte Cristo. Both pieces were terribly massacred. Nevertheless, business was very good.

Items: Ben Maginley limped badly through his part Saturday night, the result of a fall just prior to his coming on the stage.—Amateurs have in preparation the presentation of Old Love-Letters at the New Haven Opera House shortly.—Mr. Hine, avant of Raymond, passed through the town Wednesday.—I ran across Mr. Sewell, agent for Frank Mayo, Saturday.—There is a great improvement in the theatre orchestras.—Theatrical criticism has taken a new turn in our city, and the notices are becoming interesting.—Mr. Sanford, treasurer of Carll's Opera House, died last week of paralysis of the brain after a short illness. He was thought well of by very many. He leaves a wife and two children.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Shook and Collier's Storm-Beaten co. drew fair houses 16th and 17th. Dan Frohman's May Blossom co. 18th to a lighter house than the merits of the co. deserved. Fanny Davenport, 19th, in Fedora. Crowded house. Both the star and support received great applause at every opportunity offered. John T. Raymond 20th in Colonel Sellers. Good-sized house.

American Theatre: Business last week was very good, the attraction being a strong specialty bill.

WATERBURY.

People's Theatre (Jean Jacques, manager): For the past week Helene Adell, assisted by O. W. Eagle, Sara Lascelles and co., has produced Moths, A Night in Rome, The New Magdalen and Camille. Good business.

To Be Wedded: O. W. Eagle, leading man, and Edith Bird, a prominent member of the co., are to be married at Holyoke, Mass., on Thanksgiving Day. They will have the best wishes of a host of friends in Waterbury.

NEW BRITAIN.

Grand Opera House (John Hanna, manager): Peck's Bad Boy 16th to well-filled house. Audiences well pleased. Murray and Murphy to fair house 19th, and were in every sense satisfactory.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): The talented young actress, Claire Scott, supported by S. K. Coburn and co., appeared in a round of modern dramas. Miss Scott was frequently called before the curtain. Business light, and low prices, too.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Atkinson's Comedy co., 18th, introduced Peck's Bad Boy to a fair house. George C. Boniface 10th in Streets of New York. Small audience. John T. Raymond 21st in For Congress. Good business.

BRIDGEPORT.

Hawes' Opera House (E. V. Hawes, manager): The charming drama, May Blossom, was presented in excellent style 19th. Good house. Miss Cayvan and Ben Maginley were the stars, and the rest of the co. were well up in every particular.

Barnum's Museum Theatre: Doing a good business. Juan Caicedo, Balebrega, Emma Lynden and Nellie St. John are the attractions.

Cole's Opera House: Continues to draw crowds nightly. Thanksgiving week an extra bill will be presented.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (John W. Albaugh, manager): Fantasma to light business last week. This week, Bunch of Keys. Next, Barlow, Wilson and Rankin's Minstrels.

New National (W. H. Rapley, manager): Shadows of a Great City to light houses last week. Wages of Sin this and Minnie Maddern next week.

Ford's: Kate Claxton in Called Back was announced for this week, but writing at this date, I do not know positively whether she comes or not. I hear that Myra Goodwin may come next week.

Herzog's: Stranglers of Paris to only moderate business last week. Louise Pomeroy this week as Hamlet, Viola, Rosalind and Romeo.

Dime Museum: William Lee as Jesse James drew largest houses of the season. This week, Cyril Searle in Rose Michel, also an olio performance with George Leslie, Lee and Wilson, Ripley and Reade and Ralph Townley.

Items: Thomas' concerts 27th and 28th.—Marguerite E. Saxton, her pupils and local musical talent, at Willard's Hall 27th.

GEORGIA.

AUGUSTA.

New Masonic Theatre (S. H. Cohen, manager): Lester and Williams, with Jennie Yeamans, struggled hard to make their Parlor Match ignite 16th, but all in vain—it would not strike. If Miss Yeamans would only be natural and not lengthen her comicalities so much, she would be more highly appreciated. The Huntley-Gilbert co. played Rosedale 19th, Esmeralda 20th and Hazel Kirke, matinee, 21st. Business very light. It shows the ingratitude of the public. Last Spring this troupe amused our people for several weeks at ten, fifteen and twenty-five cents, and now they come with a much improved co. and play to losing business. Skipped by the Light of the Moon 26th; A Brave Woman 28th.

Supplement: THE MIRROR Supplement is one of the finest pieces of work ever issued with any journal. Our provincial people would give much to see Romeo and Juliet, mounted and costumed as represented in this picture.

ROME.

Nevin's Opera House (J. G. Yeiser, manager): Bijou Opera co. 18th and 19th played Mikado and Chimes of Normandy. Business good and audiences well pleased.

MACON.

Academy of Music (H. Horne, manager): J. B. Polk in Mixed Pickles 16th to a large and highly amused audience. Alex. Vincent as Hiram Brown shared the encores with the star. Patti Rosa was booked for 18th and 19th in Bob and Zip. Owing to illness she was unable to fill 18th; but presented Bob 19th to a fair audience. Considering her condition she rendered her part nicely. The co. will shortly be reorganized and the support strengthened.

ILLINOIS.

ROCKFORD.

Opera House (C. C. Jones, manager): Barney McAuley, in A Messenger from Jarvis Section, to a small house, 16th. Modjeska in Twelfth Night, 19th—anniversary night—was greeted by a fashionable audience; every seat taken and standing-room only to be had on opening of the doors. Receipts, $1,000. Modjeska sustained the role of Viola in an artistic manner. The support was fine, especially Mary Shaw as Olivia. At the close of the performance Modjeska was called before the curtain. Madame made a neat speech complimening the audience, the occasion and the management.

Supplement: The Romeo and Juliet Supplement is much admired here.

FREEPORT.

Opera House (M. H. Wilcoxon, manager): Wilber Lyceum co. closed a week, 14th; to crowded house. Ten-cent Barney McAuley, 17th, in Uncle Dan'l. Small audience. Mr. McAuley was well received, being called before the curtain after the third act. Support unusually good. Maggie Deane as Clip and James E. Wilson as Sandy Mitchell deserve especial mention.

Germania Hall: All-Star Specialty co. closed a week, 14th, to fair business. Ten-center.

Tip: The story that Mr. and Mrs. T. Q. Seabrooke resigned their positions in Mr. McAuley's co. because their salaries were not paid is denied most emphatically by James E. Wilson, who informed your correspondent that Mr. McAuley holds a receipt in full for all services they ever rendered him.

MOLINE.

Wagner Opera House (H. Sandstrom, manager): The Vescelius Opera co., presenting Galatea, appeared 13th to a light but highly pleased audience.

CHAMPAIGN.

Eichberg's Opera House (M. Eichberg, manager): Mestayer's We, Us & Co. to good business, 14th; gave satisfaction.—Muggs' Landing showed to a large house 19th. The play was well received.

STREATOR.

Plumb Opera House (Williams and Croswell, managers): Muggs' Landing, 16th, to a large and highly amused audience. Plot is rather weak, but is amply redeemed by the vein of fun which runs through it. Morris' Paradox, 18th and 19th, to good houses. The patient training of Professor Morris has produced on the part of his dogs and ponies a degree of intelligence that is marvellous.

ENGLEWOOD.

Leyton's Opera House (J. B. Lanyon, manager): A Prisoner for Life was elegantly presented and well acted by Shook and Collier's co., 14th, to fair house. While J. B. Studley was so thoroughly disappointing, Inez Rochell and Sarah Neville sustained their parts excellently, as also did the other members of the cast. Master Martin, of Big Four renown, did some clever acting as the Mute Jacques. E. F. Burton's Silver Spur co., 18th and 19th to fair business. The audience manifested their appreciation by frequent and hearty calls. The co. is a good one, and Mr. Benton deserves great credit for his excellent management. Ezra Kendall's Pair of Kids co., 28th; Smith's Uncle Tom co., 31st; Thorne's Black Flag, Dec. 1.

QUINCY.

Opera House (P. A. Marks, manager): The Emma Abbott co., 17th; in matinee, The Mikado, and evening, Faust. The house was literally packed at both performances.

DECATUR.

Smith's Opera House (Frank W. Haines, manager): Muggs' Landing was presented by Frances Bishop's very good co., 18th. Frances Bishop as Little Muggs and Harry Mills as the Land Agent were the life of the play and received frequent applause.

JACKSONVILLE.

Strawn's Opera House (Charles Rutledge, manager): A rather small audience attended the production of the long expected Mikado, 10th, by Grau's co. The co. has two good performances, Amy Gordon and Will Morgan. The remainder were very moderate, and all showed lack of drill. Mountain Pink, 17th, to fair business. The entertainment took remarkably well. Support good. Laura Dainty will draw a big house next time she appears here. Donovan's Tennesseean's gave a good performance to light business, 19th. The Hyers Sisters joined the troupe at this place and will play with it hereafter.

Odean Hall: Basye's Dramatic co. has played to

large business week of 16th. Low prices. Co. good. Lizzie May Ulmer, 27th.

BLOOMINGTON.

Sol Smith Russell, 13th, to good house. Modjeska, 20th, played As You Like It to the largest and most fashionable audience of the season.

INDIANA.

INDIANAPOLIS.

At Dickson's Effie Ellsler had only a fair season 16th, 17th, 18th. The city had been heavily billed as a reduced-price engagement, but the patronage accorded did not test the capacity of the house. Filling the week was the Barrett season. He produced Richelieu Thursday night and closed Saturday with his best part, Francesca to very big houses. At the other performances double bills were presented. Tin Soldier, 26th, 27th 28th.

English's Opera House was on the 18th converted into a grand ballroom. The stage was extended over the entire parquet. The 19th was consumed in clearing away the ball room decorations. On the 20th and 21st, Alice Harrison, with a large co., produced Hot Water to big business. The piece is average—not too good, nor yet too bad. Several people in the cast are well and favorably known. The most attractive person on the list was Alice Harrison, who has not been seen here in two years. Her Yum-Yum was well rendered, but she lost patience with the orchestra, which had for some reason been changed around. Two Johns co., 26th, 27th 28th. Romany Rye 30th week.

The Museum has had a fair week, the attraction being Louise Rial in Called Back and Fortune's Fool. The management had put an additional charge of ten cents on reserved seats, making the total cost of reserved seat thirty cents. The attraction was a good one, but the increase will be commented on in certain circles. Week of 23d, Joseph Dowling's Nobody's Claim.

At the Zoo Sid. C. France in a profuse array of trained dogs, blank cartridges and "save me, save me's" filled the week. Week of 23d, An Adamless Eden.

Elbow shots: Manager Sackett was assaulted by a rough who had been ejected from the Museum. Two charges of assault and battery resulted.—Hubert Heuck Theo. Mithoff and James Fennessy, of Cincinnati, came up Friday and filed a complaint against Lawrence Barrett, asking that an injunction be given to prevent Booth from playing at any other house in Cincinnati in January or February. Heuck had offered Booth ninety per cent. to secure him, and R. E. J. Miles, as the complaint reads, offered a better per cent. to break the other contract. Barrett denies contract; Heuck claims oral agreement. The case was set for 24th.—Patti Rosa will be the New Year's attraction at English's.—Will. G. Wheeler was here at his old home about forty-five minutes 16th.—James Arthur is here trying to unravel some of his personal real estate complications.—Alice Harrison said in a very audible tone, referring to the orchestra: "Shoo te mal." That is doubtless her Japanese salutation, "Shoot 'e mal."—Gus Pennover, last season Lotta's manager, is ahead of Lillian Russell.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager): The Chicago String Quartette gave a musical entertainment to a slim house, 19th. They came here under the auspices of Minnie Anderson, who will not make much out of her speculation. We, Us & Co., 26th.

Academy of Music (H. J. Trentman, manager): Quite a large house assembled 14th to see, as they supposed, Mestayer's Tourists; but what proved to be Abora's Tourists. The entertainment did not give the satisfaction expected, and the play dragged along in a weary manner. Allison-Filch's Comedy co. played the Princess Trebizonde, 21st. This piece of comedy serves to introduce the specialties of the co., and is really an entertaining performance. For their own good I would suggest that they introduce a little more vim and energy into their style of acting, they would give better satisfaction.

Tips: The new Metropolitan Variety Theatre began its career with the following co.: Raynor Brothers, James Hearne and Sadie McGill, Jesse Adams, Dan Connors, Hattie Dock and Turner, Udell and Pearce. Hearne and McGill made the hit of the evening in their sketch, entitled Jerry's Strategem. The building is constructed of brick, is two stories in height and situated in the central part of the city. It is 150 feet long, 30 feet in width and will seat about 400. The stage is rather small, but will probably answer all purposes. Both Mr. Hearne, stage manager, and F. F. Mack, proprietor, assure me they intend to conduct their affairs in a way that no person will have any ground of complaint.

Supplement: THE MIRROR Supplement was a prize much sought for, and caused much favorable comment. One newsdealer informs me he sold 125 copies and ordered more. This shows the popularity of the paper. —C. F. Gillette, a brother of Fanny Gillette, whose picture appeared in the Supplement MIRROR, was in the city that week and purchased quite a number of copies.

RICHMOND.

Phillips Opera House (Dobbins Brothers, managers): Romany Rye co. 18th and 19th) to fair business. The co. is a strong one. Kate Castleton co. 20th, in Crazy Patch, played to very light business.

Grand Opera House (Bradbury and Son, managers): Frances Bishop co. 21st, in Muggs' Landing, to fair business.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Alice Harrison appeared 21st to fair house in Hot Water, a play not amounting to much. Mestayer's No. 2 We, Us & Co. played to good house, but were evidently not familiar with the business of the play.

MADISON.

Holland and McMahon's Circus met with an accident above Madison, being run into by a steamer. The circus was on board the steamer *Mountain Girl*. Boat and circus total loss. No lives lost.

KOKOMO.

Opera House (H. Henderson, manager): Henderson's We, Us & Co., 18th, to good house, giving great satisfaction. THE MIRROR representation is under obligations to Manager Henderson, of We, Us & Co., for favors out of the usual way. Dowling and Sadie Hasson in Nobody's Claim, 20th, to good business.

MUNCIE.

Wyser's Opera House (H. R. Wyser, manager); Mestayer's Tourists, 18th, to slim business, owing to rainy weather. Audience well pleased.

ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): Mestayer's Tourists attracted a good house, 16th, Mestayer's We, Us & Co. also had good business, 21st. Black Flag, 27th.

WABASH.

Harter's Opera House (Alfred J. Harter, manager): The Nobody's Claim co., 19th, gave a good entertainment to a light house. Sadie Hasson deserves special mention.

CRAWFORDSVILLE.

Opera House (W. D. McClelland, manager): We, Us & Co. 17th; fair audience. Streak of Luck co. Dec 1 and 2.

EVANSVILLE.

Opera House (T. J. Groves, manager): Eben Plympton and Bijou Heron in The Mountebank to good business, 16th. Crossen's Banker's Daughter to good house 18th. W. H. Gillette in Private Secretary 19th, to the largest audience of the season.

IOWA.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Ezra F. Kendall in A Pair of Kids, amused good audiences 18th and 19th.

Foster's Opera House (William Foster, manager): C. W. Couldock in The Willow Copse to good business 18th and 19th.

WATERLOO.

Burnham's Opera House (L. C. Goodwin, manager): Ezra Kendall 17th in his new comedy, A Pair of Kids, to big business. Silver Spur co. 27th; Louise Balfe Dec. 1; Smith Bell Ringers Dec. 4; Georgia Minstrels 10th.

CLINTON.

Music Hall (Tate and Fluke, managers): McIntyre and Heath's Minstrels 17th to good house. Barney McAuley 19th to rather light business.

IOWA CITY.

Opera House (J. N. Coldren, manager): McIntyre and Heath's Minstrels 14th to a large house. Considered to be the best minstrel show ever given here. Louise Balfe in Dagmar 28th; Haverly's Minstrels, Dec. 1.

OTTUMWA.

Lewis Opera House (Conn Lewis, manager): Ezra Kendall in A Pair of Kids 20th to good business.

Turner Opera House: Henderson and Dixon's Minstrels 16th to good business.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): The Western Burr Oaks co. arrived 8th, Sunday; put up three stands of bills 9th, and played to $60 in the evening; co. inferior. Sully's Corner Grocery 11th; business fairly good, and giving satisfaction. C. W. Couldock in Willow Copse 17th; business good; audience very enthusiastic.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): McIntyre and Heath's Minstrels appeared 16th to a very large audience. Very fine troupe.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): The Ivy Leaf co. opened 13th for three entertainments; fair business. The play was appreciated and the scenery magnificent. James G. Peake's New York Comic Opera co., under the management of H. J. Sargent, in The Mikado 19th to full house. The Japanese costumes were gorgeous and the opera gave fair satisfaction. Burr Oaks 25th and 26th.

CEDAR RAPIDS.

Green's Opera House: Barney McAuley 18th in A Messenger from Jarvis Section. Fair house. Maggie Dean made a good impression as Clip. McIntyre and Heath's Minstrels appeared to a good house 19th. This troupe of burnt-cork artists is making a fine record under the management of E. Rosenbaum and E. M. Kayne. Anna Fuller of Des Moines, assisted by Miss M. Dutton, Mrs. James Bever, Mrs. Wilcox and George Green gave a concert benefit for St. Luke's Hospital, 20th.

KANSAS.

ATCHISON.

Price's Opera House (L. M. Crawford, manager): Kelly and Mason in the Tigers, 12th. Apart from the excellent manner in which the principals did the Irish and German character of P. Roscommon O'Mara and Knickerbocker Krouse, Edwin Fay, as the detective, gave some excellent business as a burlesque ballet-girl and Chinee. His singing and dancing were especially good considering the fact the pianist seemed to be devoid of even common intelligence in his accompaniments. Lena Melville, formerly Teddy in The Bunch of Keys, captivated the male part of the audience by her bright manners. Harry Kelly as Pansy and Julia Elmore as Angelina Krouse were both very good. Bartley Campbell's White Slave was given 13th, by a very good co. with Emma Hooper in the role of Lisa. She played in a very dignified and withal at times impassioned manner. Esther Lyon made a fiery Daphne. The Nance of Emily Baker was excellent. George Charles as Mr. Stitch was very clever. Julia Anderson, who bears a close resemblance to Agnes Herndon, played Only a Woman's Heart to a fair house, 17th.

Query: Is Miss Julia Anderson Miss Agnes Herndon? The costumes were very charming.

Supplement: Your Supplement of the scene from Romeo and Juliet was very much admired by all who saw it here.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager). The McGibeny Family, musicians, gave a series of very pleasing entertainments, 13th and 14th.

Grand Opera House (W. H. Rowles, manager): Bartley Campbell's White Slave co., 16th and 17th, gave most excellent representations of that well-known spectacular play. The Dodge City Cowboy Band stopped over 19th en route to the Cattlemen's Convention at St. Louis and gave a very pleasing programme for the benefit of the Topeka Press Club.

Supplement: The special edition of THE MIRROR containing the Romeo and Juliet supplement has been the talk of the town among those interested in or familiar with theatricals. The verdict was one of universal approval and commendation.

ABILENE.

Bonebrake's Opera House (R. M. White, manager): The McGibeny Family delighted a large audience composed of Abilene's best people 16th. Encores were numerous. The violin solos of Frank McGibeny were rapturously received. Altogether they furnish a delightful entertainment. Fun on the Bristol 26th.

NEWTON.

Wright's Skating Rink (George Z. Wright, manager): Tannehill's Fun on the Bristol co. delighted the largest house of the season, 16th. William Friend as Thomas Cranberry made the hit of the evening.

EMPORIA.

Whitley Opera House (H. C. Whitley, manager); Tannehill's Comedy co. presented Fun on the Bristol to a large audience, 18th. The acting was very fair. A. R. Wilber's Enterprises, Nov. 23, one week.

PARSONS.

Edwards' Opera House (Lot L. Baird, manager): Wilber's Madison Square co. began a week's engagement, 16th, playing Hazel Kirke, East Lynne, The Danites and Esmeralda. Ten and twenty cents.

WICHITA.

Turner's Opera House (L. M. Crawford, manager): Tannehill's Fun on the Bristol to full house, 14th; well-pleased audience. Golden co., 16th, 17th and 18th, to moderate business. Brass band and orchestra good. Can't say much for the co.

KENTUCKY.

HENDERSON.

Grand Opera House (R. E. Cook, manager); Crossen's Banker's Daughter 19th, to good house. Co. fair. J. F. Crossen as G. Washington Phipps was very clever. George C. Miln 28th.

MAINE.

PORTLAND.

The entertainment given by the Lotus Glee Club in the Stockbridge Course, 18th, was especially fine, and the readings of Leland Powers most successful.

Joseph Proctor is in the eastern section of the State. —McNish, Johnson and Slavin's Minstrels co. are here 30th.

Supplement: The sales of THE MIRROR with the Romeo and Juliet Supplement have been large and copies were sent for in Boston and New York, while many shop-windows are adorned with specimens of this magnificent souvenir.

MASSACHUSETTS.

LOWELL.

Music Hall (W. D. Quimby, manager): Chestnuts, 18th. Roasted by the local press. The piece is in two acts, the first (the editorial-rooms of the *Evening Chestnut*) being long and windy. The second takes place in the Atlantic and Pacific Tea Store, where Richard Golden, as a Nancyish clerk created a deal of merriment. He also poses as a Japanese statue, his make-up being a study. The co. contains some good vocal talent. J. Mackie as the "devil" received several encores for his specialties. Estelle Clayton, in Favette, charmed every one by her pretty face and graceful manners, 20th and 21st. Etelka Wardell, as Angelique Duprez, wore some gorgeous costumes, but failed to meet the requirements of the parts. The rest of the cast were efficient.

Huntington Hall (George O. E. French, manager): C. H. Smith's U. T. C., second appearance, 20th and 21st, was profitable. The colored portion of the co. gave a sacred concert 22d. Frank Mayo, Dec. 2.

NEW BEDFORD.

Opera House (J. C. Omey, manager): George C. Boniface, supported by a real live hose-reel and a co. of indifferent firemen, appeared in Streets of New York, 16th, to large house. It is many years since this play was produced here, and let us pray that many more may elapse before it comes again. Roland Reed in Humbug, 18th, to good-sized house. The star never appeared to better advantage, and her songs were demanded over and over by the audience, who were thoroughly carried away with the inimitable Roland. His support was good with one exception. If the play could be rewritten so as to leave old Uncle Luster in India instead of roaring like a bull all over the stage, the improvement would be great. Floy Crowell, 30th, week. C. E. Dudley is principal comedian with this co., and as he belongs here the attendance will undoubtedly be large.

Happy to Relate: That the skating-rink is not interfering with the Opera House to the extent that it did last season.

CHELSEA.

Academy of Music (James B. Field, manager): C. H. Smith's Uncle Tom's Cabin, 16th and 17th, to full houses. Wiley-Golden co., 20th, in Chestnuts, to a fair house. Co. and piece gave perfect satisfaction. The U. T. C. play a return engagement, 26th, 27th and 28th.

Item: William Gill, author of Chestnuts, sends his regards to THE MIRROR. Both he and Manager Filkins state they have had fair business all along, and have no idea of closing, as has been reported.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Frohman's May Blossom co., 17th, had a good house and gave entire satisfaction. Georgia Cayvan, Ben Maginley and W. H. Crompton were especially good, and the rest of the cast did not fall far behind. Fanny Davenport, in Fedora, 18th; first production here—was the event of the season. House packed to overflowing, and a critical audience. Performance powerful, though some of Fedora's scenes seemed rather overdone hysterically. Mantell was superb and the whole cast thoroughly trained to their work. Murray and Murphy, 20th, had a good house. Capable co., but rather too much "holler and yell" fun.

Item: George W. Hills was here over Sunday in advance of Estelle Clayton. I got "bitten" in the "squirrel racket," which is a great idea. Hills is a thoroughly systemmatic business man, and has worked up his star in great shape. He's a good man to get acquainted with. He tells me that the performance here will be presented with five new members in the cast, as the result of a thorough weeding out.

LYNN.

Music Hall (James F. Rock, manager): The Wiley-Golden co. in Chestnuts 17th, to a light house. Skit will compare favorably with any of the light pieces now before the public, but should have been rehearsed before going on the road. The Oxford Male Quartette, Philomela Ladies' Quartette and Mendelssohn Quintette Club appeared in the second entertainment of the Star Course, 27th, to a full house.

Item: Members of the profession visiting our city will find THE MIRROR on sale at Easton's Boston Herald Agency, 3 Central Square.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): The Mendelssohn Quintette Club, assisted by Mme. Cora Giese, soprano, gave a pleasing concert, 16th, under local management. Small house. A local co. gave Michael Strogoff, 19th, in French, to large audience. Roland Reed, 21st, gave us Cheek for the fourth time to large and highly pleased audience. Peck's Bad Boy, 26th; Hugh Fay, 28th.

Casino Theatre: The Boston Star Vaudeville co.'s second week has drawn small houses.

All Sorts: A. H. Dexter was here in advance of Peck's Bad Boy, 19th. Reports good business.—My old friend Quincy Kilby, formerly of the Boston Theatre co. who has just assumed the management of the Lima (O.) Opera House, is one of the best fellows in the profession, and I wish him the best of success. THE MIRROR scribe will find in Mr. Kilby a manager who can be depended upon everytime.—Stetson's Mikado co. comes Dec. 9. Manager Burrell has secured a subscription list of over $400.—The French reporter in Michael Strogoff was seized with what may prove a fatal hemorrhage of the lungs during the first act. No women are allowed by the French church to take part in the plays which the co. give every year; so those who have seen Strogoff in English can judge how the omission seemed.

LAWRENCE.

Opera House (T. A. Sweeney, manager): Ullie Akerstrom has just finished a good week's engagement as Leah. The little actress showed herself a true artist.

WORCESTER.

Theatre (Charles Wilkinson, manager): Last week the house was open every night—result, poor business. May Blossom, Favette, J. T. Raymond and Redmund and Barry, all excellent attractions, but only fair business. The Stranglers of Paris opened 26th, for five performances, including Thanksgiving matinee. Roland Reed in Humbug, 30th.

NEWBURYPORT.

City Hall (George H. Stevens agent): John T. Raymond made his first appearance in this city, 16th, under G. A. R. management. Col. Sellers was presented to a small audience. Star and co. were well received, but the play did not please. Fred. Williams' Birds of a Feather co., 23d, week; McNish, Slavin and Johnson's Minstrels, 30th

MILFORD.

Opera House (George G. Cook, manager): C. H. Smith's Uncle Tom co. billed the town 16th and played the 18th to small house. Co. fair.

SALEM.

Mechanic Hall (N. W. Andrews and Co., managers): Roland Reed in Cheek, 16th; well pleased audience; fair house. Ullie Akerstrom, 26th, 27th and 28th.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Col. Sellers was the attraction 17th, when John T. Raymond, with an excellent co., entertained a fair-sized audience.

FITCHBURG.

Opera House (F. A. Currier, manager): John T. Raymond, in Col. Sellers, 18th; fair business; Estelle Clayton in Favette, 19th; fair house; co. fine. Mr. and Mrs. George S. Knight in Over the Garden Wall, 20th; good house.

HAVERHILL.

Academy of Music (James F. West, manager): Floy Crowell, week of 16th, drew packed houses at low prices. Her Atonement, Dec. 3; McNish, Johnson and Slavin's Minstrels, 5th.

TAUNTON.

Music Hall (A. B. White, proprietor): George C. Boniface, supported by a very ordinary co., gave The Streets of New York 18th, to a large audience. C. H. Smith's U. T. C., 19th, to a crowded house. It was the best presentation of that old but popular drama ever given here. Maude Granger in An American Marriage, 29th; Dan Sully's Corner Grocery, Dec. 15.

MICHIGAN.

DETROIT.

Detroit Opera House (C. J. Whitney, manager): Alice Harrison, as saucy and lively as ever, brought on the tiresome absurdity, Hot Water, the first half of the week, and drew only moderate houses. The play was well received and the play was an exceptionally good one. The rest of the week was filled by the Dark Days co. from the Royal Haymarket Theatre, London. Dark Days is a masterpiece of dramatic work, and is excellently put on by a first-class co. Small business stared them in the face throughout the engagement. McCaull's Opera co. in The Black Hussar, 23d, 24th, 25th, 26th; The Bohemian co. 27th, 28th; Harrison and Gourlay, Dec. 3, 4, 5.

White's Grand Theatre (Charles O. White, manager): A senseless play, Our Goblins, with a light co. appeared the first half of the week and did a good business. Arthur Dunn and Lydia Yeamans were the only actors in the cast. Daniel Bandmann, in Shakespearean roles, occupied the boards the rest of the week and did a fine business. The eccentric tragedian is painstaking and studious, and ought to do well in short stands. He announces the fact that he is making money this season. Let it be recorded. Hoop of Gold co., 26th, 27th, 28th; The Professor co. (Barrows), 30th, Dec. 1, 2; Tony Denier's Humpty Dumpty, 3d, 4th, 5th; Streets of New York, 7th, 8th, 9th; Renfrow's Pathfinders, 10th, 11th, 13th; Nobody's Claim, 14th, week.

Squibs. John T. Sullivan of Rhea's co. was in the city a short time last week. He reports that Rhea's book show an encouraging balance. The co. will again make a tour of Michigan in December.—Elliott Barnes of Only a Farmer's Daughter spent last Sunday in Detroit.—Harry C. Barton, of this city, has joined this co. recently.—John L. Ashton returned home to-day from his Canadian tour as advance for McDowell's Private Secretary co. He is undecided whether he will return or not.—On Friday evening the curtain fell on the third act of Corsican Brothers at White's, and the audience remained in their seats waiting for more. Finally Mr. Bandmann appeared with this impromptu speech: "Ladies and Gentlemen: One of the brothers is still alive, but the other is dead, and I trust he is in heaven. The play is over." The audience were crushed, but survived sufficiently to leave their seats.—The Dime Museum inflicted the drama, Run to Earth, on this unsuspecting public all the week. Next week Minnie Estrelle will give us the chestnut, Fanchon the Cricket. The management announces that a present will be given to the holder of every fifty-cent ticket sold.

JACKSON.

Assembly Hall (H. C. Miller, manager): Davis Family returned and gave a sacred concert 15th, with fair financial success. I cannot change my opinion, and reiterate that they should be relegated to country towns, where their ordinary ability will be appreciated. Abora's Tourists, billing themselves as Mestayer's Tourists, to a good house, 20th, considering weather and counter-attractions. Much of the business and many of the "gags" used are pre-Adamite, but were appreciated by the audience. Low prices.

Hibbard Opera House (C. J. Whitney, manager): Five nights in succession has this house been occupied, and five nights of rain accompanied the combs. that played there. Lawrence Marston's Wife's Honor, 16th and 17th, with the author and Lillian Dunstan in the leading roles. These people have associated a corps of actors around themselves who (with one or two exceptions) are competent to fill the parts to which they are assigned. Business was good, the first night testing the capacity of the house. With a pouring rain to contend with the second night's receipts fully satisfied the managers. Dark Days 18th, with a fine co. The Sir Mervyn Ferrand of Walter Speakman was highly appreciated, and it is due the actor that his performance of the polished villain was the best seen in Jackson in many a day. Miss Sheridan was not as favorably commented upon. The performance in its entirety was highly complimented, and the favored few that saw it, signified their appreciation by encoring every act—the third especially, when the principals were thrice called to the footlights. The scenery calls for special praise. Alice Harrison, 19th, in Hot Water. Big house. Hot Water in incompetent hands would fall flat. Frank Girard's Hercules was great, considering how little he had to do. Sol Smith Russell, 20th; the same as of yore. Every body goes when he makes his annual visit to Jackson. Felix McKusick is the best thing he has ever done. Miriam O'Leary as Nancy Potts ably seconded his efforts, and Frank Lawton as Billy Danger was not distanced by any means. I am glad that he has left his black-face work. Russell's Australian Idiot in the second act was great. Alone in London, 27th.

Items: A telegram to-day (21st) to Leigh Lynch, says that Bernhard G. Berger died at Thomasville, Ga., this morning. His death has been expected hourly for several days. His mother and Mrs. Fred. Berger were with him when he died. He will be buried here. Bernie left a large circle of friends, who will mourn his early death—his age was only 30.—Mestayer's We, Us & Co., were so pleased with the result last week that they will play a return engagement here shortly.—Jackson Commandry K. T. think of engaging the Wife's Honor co. to play for their benefit here. Lucky Marston.—Captain George Stevenson, our old-time actor, manager and author, witnessed Dark Days from the gallery until he was rescued and sent to a reserved seat though the favorable intervention of influential friends.—Frank Girard planted the seed toward starting an Elks' Lodge here.—Fred. Berger says his Michigan business has been good this week—$2,000 including Friday.

GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager): Sol Smith Russell, in Felix McKusick, played to a surprisingly large house, 16th. Russell, while not having as good opportunities as in Edgewood Folks, pleased the audience, which was made up chiefly of non-theatre-goers. Thomas W. Keene in Hamlet, 19th. The fact that he drew nearly $700 into the theatre tells conclusively how he is regarded as an artist in this city. The support was excellent and did what little they had to do most satisfactorily. Thatcher, Primrose and West, 30th; Rhea, Dec. 3, 4 and 5.

Caroms: Sol Smith Russell and Manager Fred. Berger were entertained by Lloyd Brezee and Le Grand Pierce during their stay here. Louden McCormick and Seabrooke's Comedy co., booked at Redmond's for last week failed to materialize.—Manager Powers will probably have to pocket the loss, as they refuse to pay any damages, notwithstanding they did not have even the courtesy to request the cancellation. Mr. Powers will probably test the matter, however. A party, among whom was your correspondent, went to Kalamazoo, 19th, to see A Dangerous Game presented by the Rhea co.—Boyd Putnam, formerly leading man for our Thalia Club played Flaupin very acceptably, sustaining the favorable notices we have read concerning him.—Laura E. Dainty plays at Redmond's Thanksgiving night.

ANN ARBOR.

Opera House (A. J. Sawyer, manager): Thomas W. Keene in Richard III., 17th, drew a $700 house—the largest of the season. He gave a very powerful rendering of Richard, and was ably assisted by a strong co., including Gustavus Levick and Henrietta Vaders.

BATTLE CREEK.

Hamblin's Opera House (W. H. Eldred, manager): A Wife's Honor, 18th, to standing-room only. Prices fifteen, twenty-five and thirty-five cents. The Boston Comedy co. this week; Rhea, Dec. 1.

Items: Harry Blanchard joined the Boston Comedy co., 14th.—The Romeo and Juliet souvenir is spoken of in the highest of praise by the people of this city.

FLINT.

Music Hall (Thayer and Page, managers): Sol Smith Russell in his new comedy, Felix McKusick, drew a good house and gave good satisfaction. He is ably supported by Frank Lawton, who won deserved applause.

LANSING.

Buck's Opera House (M. J. Buck, manager): Thomas W. Keene in Hamlet 18th, to fair business. The support was good and Mr. Keene's melancholy prince was a more discriminating piece of work than had been expected. It is a most encouraging thing to see an actor in whose methods heretofore we have had much rant and fury to condemn, becoming colloquial, natural and finished.

Supplement: THE MIRROR's Romeo and Juliet Supplement was greatly admired here, and many extra copies were sold.

KALAMAZOO.

Academy of Music (Ben A. Bush, manager): Rhea in A Dangerous Game, 19th, to fair house. The co. is the strongest that Mlle. Rhea has ever carried, and deserves more than passing notice. Thomas W. Keene as Richard III., 20th; fair house.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): Sol Smith Russell, in Felix McCusick, 17th and 18th. A most successful engagement. The play is especially adapted for the display of the star's specialties. The supporting co. is a good one, Miriam O'Leary as Nancy Potts and Frank Lawton as Billy Danger drawing frequent applause. Receipts for two nights but little short of $1,500. Dark Days booked for Thanksgiving Day.

Policy: The change in the policy of Messrs. Clay and Buckley in cutting down the number of second-class attractions at the Academy is already shown in the increased attendance when a good co. appears.

MINNESOTA.

STILLWATER.

Grand Opera House (E. W. Durant, manager): James G. Peck's Opera co., under the management of Harry J. Sargent, presented The Mikado 14th to a large and well-pleased audience. Marie Mulle as Yum-Yum was a great success, and was ably seconded by the Misses May Smith as Pitti-Sing, Lillie Fox as Peep-Bo and Agnes Hallock as Katisha. Ed. P. Temple carried off the honors by his superb representation of Ko-Ko, while H. Howard, as the Mikado; A. P. Bell, as Nanki-Poo; J. E. Peakes as Pooh-Bah and Horace James as Pish-Tush, elicited the warmest approval of the audience. The co. is a good one, but should have a pianist who is willing that the audience shall hear some of the voices, and not one that imagines the main attraction.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Kelly and Mason in The Tigers, 16th, 17th, 18th, drew very fair houses. The piece is a kind of scrap-bag of songs, dances and jests, yet of no particular merit. The real star of the co. was Lina Merville, a bright, sprightly little lady, who hardly seems at home in such company, and is capable of a very much better line of business. W. H. Powers' Dramatic co. in The Ivy Leaf 19th, 20th, 21st and matinee, drew fair to good houses. The play, a neat Irish drama, was put on in good style. J. P. Sullivan, May Brookyn, Della Power, Jennie Dearagh, Kittie Coleman, Little Mabel O'Malley, D. H. Wilson and George R. Caine finely sustained their respective roles. Boston Ideal Opera co., 23d, week.

Olympic Theatre (Edwin P. Hilton, manager): Attraction week of 16th, a good olio in the variety line, song-and-dance specialties by Josie De Arcey, Lou Durand, Emma Forrest, the Hunn Brothers, Al Barker and Pettier and Allen. The principal attraction was Don Ferreyra, the man-flute. Placing his hands over his mouth and using his fingers as stops, he played some of the most difficult operatic airs, producing tones astonishingly like those of a flute, perfect in trills and shading. Week of 23d, Owen Fawcett in The Big Bonanza.

MISSISSIPPI.

VICKSBURG.

Opera House (Piazza and Botto, managers): Bella Moore, supported by a fair co., appeared 13th and 14th and matinee to large business. At the end of second act Miss Moore had made quite a hit as Sincerity Weeks in A Mountain Girl, and from that time encores were numerous.

JACKSON.

Robinson Opera House (Dan. W. Wilkinson, manager); Bella Moore and her co. delighted a large audience 17th. Miss Moore's singing was very pleasing; co. is good and the play was well rendered. Patti Rosa 28th; Edwin Clifford 30th; Kersands' Minstrels Dec. 4.

MISSOURI.

HANNIBAL.

Park Opera House (J. B. Price, manager): Emma Abbott appeared in The Mikado, to a jammed house, 16th, this being the first production of the opera house. George C. Miln as Richelieu to a fine house 18th, this being his second appearance this month.

MEXICO.

Kabrich Opera House (A. Armstrong, manager): Grau's Opera co., 18th, and attempted to produce The Mikado, but made a failure. House small. Dan Sully's Corner Grocery, 20th, to a large house. Play well received, and everybody satisfied.

Item: J. W. Ragsdale, musician, with Holland and McMahon's Circus, which sank on the boat *Mountain Girl*, arrived home 20th, looking as well as ever.

ST. JOSEPH.

Tootle's Opera House (F. F. Schrader, manager): Bartholomew's Equine Paradox, week of 16th. Business good. Emma Abbott, Dec. 2; Prisoner for Life, 3d; Banker's Daughter, 5th; Louise Balfe, 7th; Alice Harrison, 10th; John Ransom, 12th; Barney McAuley, 14th; Salsbury's Troubadours, 18th; Black Flag, 19th.

LOUISIANA.

Burnett Opera House (O. C. Bryson, manager): Grau's Opera co. in Mikado 17th to a good house, giving a splendid performance. George C. Miln and a very efficient co. played Hamlet 19th to one of the best and most select audiences ever gathered in the house.

NEBRASKA.

LINCOLN.

Funke's Grand Opera (F. Funke, manager): The Tigers was produced 13th, to quite a large house. Well pleased audience. There is but little, if any, plot to the piece, as is in most pieces of same class, but it answers its title, Mason and Kelly's Ridiculæ, very well.

Mems: H. W. Calender, business agent of Couldock's Willow Copse co., is in town arranging for the appearance of his company at Funke's. They play a benefit here for the Knights of Pythias. Business will be good. Haverly's Minstrels' paper adorns the the boards. The Rag Baby was presented 23d. Frank Daniels is well and favorably known here.

Personal: Mr. Funke, although in management but a short time, is proving himself a careful and shrewd director of amusements, and has shown clever judgment in his bookings. He is always pleased to book strictly first-class companies, but gives others a wide berth. Business has been very fair this season, and promises to continue so. Some very fine attractions for December.

HASTINGS.

Kerr Opera House (M. L. Alexander, manager): Haverly's Minstrels came 18th, and played to the largest house ever gathered in the house. Actual receipts over $900. Standing-room only was hung out at 7:45.

NEW JERSEY.

PLAINFIELD.

Music Hall (Craig A. Marsh, manager): Oliver and Kate Byron in The Inside Track appeared to a $150 house 16th. May Blossom, 30th; J. K. Emmet, Dec. 5; Kate Claxton, 10th; Bartley Campbell's Siberia co., 17th; Estelle Clayton, 31st.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manageress): Mr. and Mrs. Knight, in their reconstructed Over the Garden Wall, gave a most amusing entertainment during the first half of last week, and were rewarded with large houses. The piece was seen here last season, but the recent production was infinitely more hilarious and taking. Storm-Beaten to my mind the most beautiful of all the modern mel,odramas, at least as regards literary merit, was given during the last half of the week, by what, as a whole, was a decidedly inferior cast to that of last season. Edmund Collier as Christian was one of the greatest disappointments I have ever encountered, making in fact little or nothing of a most magnificent role. To what this may be attributed I do not know, for he has played other parts so well that his failure in this, here at least, is quite incomprehensible. Rose Coghlan, 25th to 28th, in Our Joan and The Idol of an Hour.

Museum (Jacobs and Proctor, managers): [illegible] and Grahame's Pavements of Paris co. [illegible] business last week, but was not altogether [illegible] from an artistic point of view. [illegible] week, Hazel Kirke with an olio!

Central Theatre: The Diamond and Milton [illegible] did a good business last week, and is followed by [illegible] Criterion Specialty co.

Brevities: Harry Duffield and R. E. Graham [illegible] the Pavements of Paris co. here last week.—[illegible] Corrilli was in the city Saturday night.—The slight reduction in prices at the Leland has certainly [illegible] effect by increasing the size of the houses.

Supplement: THE MIRROR Supplement was much admired by all who saw it.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): McNish, Johnson and Slavin's Minstrels drew packed houses 13th and 16th. The programme was pleasing, although nothing new was presented. Frank McNish was enthusiastically received. Frank Frayne appeared before few people in Si Slocum 17th, 18th and 19th. The week was filled by Arthur Rehan's fine comedy co. in A Night Off to appreciative audiences. Storm Beaten 26th, 27th and 28th.

Academy of Music (Jacobs and Proctor, managers): The Kernells' Vaudeville co. played to standing room only last week. This organization is a strong one, and gave the best of satisfaction. This week, The Pavements of Paris.

Casino Theatre: Business fairly good last week. Maggie Cline was a decided favorite. Present week, Diamond and Milton's Par Excellence co.

TROY.

Rand's Opera House (Gardner Rand, manager): McNish, Johnson and Slavin's Minstrels drew two packed houses 21st, giving a varied programme, which gave the greatest satisfaction. Always a favorite, Carrie Swain will make new friends 25th and 26th, when she will present Cad, the Tomboy, and Fritz [illegible] Zimmerman's Monte Cristo co. [illegible]

Music Hall (F. N. Lockwood, manager): The Belle Cole Concert co., consisting of Belle Cole, [illegible], Wilbur Gunn, Harriet Webb and Signor [illegible] bella will give two concerts 26th. J. E. [illegible], formerly of this city, will give one grand concert [illegible] for which occasion Emma Thursby has been especially engaged.

Griswold Opera House (Jacobs and Proctor, managers): Miserable performances of The Mikado were given by the Blanche Corrilli Opera co. to fair business last week. Irish Aristocracy 23d, week; Pavements of Paris 30th, week; Hazel Kirke Dec. 7, week.

Items: Fred. Seybeth, advertising agent of the [illegible], had an offer to go ahead of Corrilli Opera co. but declined it, his position in Troy offering greater inducements. Adele Martinetti's [illegible] is the attraction at the Grand Central this week.

CORTLAND.

Cortland Opera House (Warner Reed, manager): Si Perkins was met by a large audience 17th, and [illegible] was the prevailing feature of the evening. [illegible] Jones as Si was immense. Support good. Pyke's New York Opera co. 19th, to a nearly full house. The Mikado was well rendered. A return engagement would be profitable. Maggie Mitchell 27th; Denman Thompson 28th.

BROCKPORT.

Ward's Opera House (G. E. Ward, manager): Globe's Dramatic co. week of 16th. Big business and fine performances. Low prices.

CANANDAIGUA.

Kingsbury's Opera House (G. Kingsbury, manager): The Kindergarden, 17th and 18th, to moderate business. The co. was excellent and gave a highly amusing performance. The Hungarian Gypsy Band 20th; fair house. Pyke's Mikado co. 28th; Den Thompson Dec. 2.

OSWEGO.

Academy of Music (John R. Pierce, manager): Seydam's Humpty Dumpty co., at [illegible], fairly considering the great counter-attraction [illegible] 20th and 21st. [illegible] Dark Days Dec. 4, and Mrs. T. C. Watson [illegible].

AUBURN.

Academy of Music (E. J. Matson, manager): Camilla Urso drew large audience 16th. Frank Frayne in Si Slocum did a large business and gave good satisfaction 20th and 21st. Joseph M. [illegible] Vokes 27th, 28th; The Planters Dec. 2; Dark Days [illegible].

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Frank Frayne, in Si Slocum, to very good business [illegible] and 17th. McNish, Slocum and Johnson's Minstrels [illegible] crowded and highly pleased house 18th. A [illegible] 19th; moderate attendance. Return engagement of the Pyke Opera co. in The Mikado 20th, 21st; full houses.

Museum: Katherine Rogers had large business all last week. This week, Louise Sanford.

LOCKPORT.

Hodge Opera House (John Hodge, manager): J. S. Murphy in The Kerry Gow, 17th, to good business. Mr. Murphy is a clever Irish comedian, and his support is good throughout. With the exception of a few doubles, the performance passed off smoothly. [illegible] Burroughs as Nora Drew did some fine work.

COHOES.

Opera House (F. J. Chifan, manager): Carrie Swain in Cad, the Tomboy, 16th. Business fair. Co. and play well received. Miaco's Silver King [illegible] House full. Receipts over $600. Scenery and [illegible] excellent. The Wilfred Denver of F. C. Bangs [illegible] seriously rendered, and claimed a curtain call. [illegible] fits him well. The co. was the worst with [illegible] or two exceptions, seen in Cohoes this [illegible]. Henry's Minstrels, 21st, did a big business. [illegible] in Dimples, 26th; two performances. Si Perkins [illegible] 27th.

ELMIRA.

Opera House (W. E. Bardwell, manager): Mestayer's We, Us & Co. played to big business 16th. The piece was hugely enjoyed. Wages of Sin, 17th, to good house. Play well received.

OWEGO.

Wilson Opera House (E. F. Fairchild, manager): The Si Perkins comb. played to a large and highly pleased audience 18th.

OLEAN.

Opera House (Wagner and Reis, managers): California Minstrels 18th, to very fair business. Jack o' Diamonds 19th, to very light house. The drama is one of the strongest ever put on this stage, and was played by a co. equal to its requirements. Of course, Frederick Bryton was the brightest luminary, yet the others were remarkably good. Mr. Bryton and Miss Armstrong were called before the curtain at the close of Act II. Mikado 30th.

Supplement: The lithograph of Margaret Mather in Romeo and Juliet is indeed fine. It is one of the most perfect pieces of work in that line that I have ever had the pleasure to view. The compliments that have been paid it by my friends are very numerous and flattering.

SARATOGA SPRINGS.

Veni Vidi Vici is what Manager Johnson, of the Bennett-Moulton Comic Opera co., wrote on the curtain when it fell Saturday night. The proof of an overwhelming [illegible] is in the box-office receipts, and as the co. played to over $1,700 at low prices, during the week, the public evidently thought it worthy. Six different operas were presented and each was done better than the others. The houses were packed. The costumes were superb, and I have nothing but the highest praise to award the entire co. On Friday and at the two Saturday performances The Mikado was presented for the first time, and was warmly welcomed by Saratoga's best people. Gilbert Clayton as the Mikado, Robert Mosley as Nanki-Poo, Charles A. Bigelow as Ko-Ko, T. U. Richards as Pooh-Bah and Arthur Wooley as Pish-Tush, would have done credit to any stage in New York City and *Place-as-Dames*. Polly Fairbairn, Miss Bruce and Sadie Cushman as The Three Sisters were delicious. Miss Fairbairn acts as well as she sings, and as she sings in a wonderfully sympathetic manner and has a highly cultivated voice, no higher praise could be awarded her, and she was more than ably supported by her sisters. Miss Bruce and Miss Cushman are twin beauties, and one would wish to be a Japanese Mormon that he might wed 'em both. Mamie Upton as Katisha, won high praise and deserved every iota of it.

NORTH CAROLINA.

RALEIGH.

Tucker Hall (R. S. Tucker, proprietor): Atkinson's Peck's Bad Boy co., 20th. Fred. Warde, 27th and 28th. Camilla Urso, Dec. 15th. Clara Louise Kellogg, 17th.

OHIO.

MANSFIELD.

Miller's Opera House (Miller and Dittenhoefer, managers): W. J. Scanlan, in Shane-na-Lawn, 17th, drew a crowded house. Mr. Scanlan was called before the curtain three times. His songs won the hearts of all. He is the best Irish comedian that ever visited our city. The parts of Peggy O'Moore and Rose Redmond were well taken by Marion Warren and Ethel Brandon. Each lady in the audience received as a souvenir a picture of the harp once owned by Tom Moore. Lottie Church, supported by a fair company, 19th, 20th and 21st, to moderate business. Burr Oaks, Dec. 2; We, Us & Co., 8th; Pat Rooney, 11th; Our Jonathan, 14th; Galley Slave, 19th.

YOUNGSTOWN.

Youngstown Opera House (J. W. McKeown, manager): The new domestic drama, Jack o' Diamonds, with Frederick Bryton as Jack, was heard for the first time under the changed title, Forgive and Forget, 17th. The play does not owe its success to brilliant [illegible], startling situations, but, like Caprice, May Blossom and others of that class, awakens a powerful human interest in the estrangement and final reunion of husband and wife. Mr. Bryton is fortunate in his rendition of Jack Diamond; in looks and action he is the hero [illegible]

[CONTINUED ON EIGHTH PAGE.]

W YORK MIRROR

...ges of the Theatrical Managers and Dramatic Professions of America.

...ished every Thursday at No. 12 Union Square, by ... NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE . . EDITOR

...ubscription.—One year, $4; Six months, $2.
...dvertisements twenty cents per line, agate measure. Professional Cards (5 lines), $25 per quarter. ...ecial rates. Further particulars mailed on application. ...dvertisements received up to 1 P. M., Wednesday. For... ...ertisements and subscriptions taken at home offices only by our European agents, The International ... Company, 12 Beaverie St. (Fleet St.), London, ...land; Emile Turquois, 15 Boulevard St. Martin, ...ris, France; F. A. Brockhaus, Lieberstrasse 4, Berlin, ...many; F. A. Brockhaus, Querstrasse 29, Leipsic, ...many; F. A. Brockhaus, 4-1 Plankengasse, Wein 1 (Vienna), Austria, where THE MIRROR is on sale every week.

THE MIRROR is supplied to the trade by all News Companies.

Make all checks and money orders payable to THE NEW YORK MIRROR, Station D, New York P. O.

Entered at the New York Post Office as mail matter of the Second Class.

NEW YORK, - - NOVEMBER 28, 1885.

MIRROR LETTER-LIST.

Aveling, Harry	Jesse James (Mgr.)
Allen, Jean Burnside	Kimball, Jessie (2)
Arnott, Hazel	Kerry Gow (Mgr.)
Arlington, Maggie (2)	Kellogg, Louise
Ahern, Hilton	Kamble, Frank
Adams, Al	Kyle, O. W.
Abell, Florida	Kellogg, Clara Louise (2)
Beale, A. H.	Kendal, Ezra F.
Baker, Esther	Kreising, Hans
Baker, Leo M.	Knowlton, Geo.
Bellfield, Jr., O. C.	Laurence, B. W.
Bassett, Russell	Lacy, Harry
Barbour, Maria	Lewis, George M. (16)
Barnes, Mrs. Elsie	Legrand, Eugenie
Beachman (Mgr.)	Lovejoy, S. L.
Byron, Ella	Lansing, Nina
Barnes, Elliott	Lewis, Annie
Bigelow, Eddie	Life's Mistake (Mgr.)
Belasco, David	McDowell, Alf
Blackmore, Marie C.	Monico, Louis
Blythe, Helen	Montgomery, Robert
Bowes, Marjorie	McWade, Robert
Bilson, C. B.	McArdle, Edward
Bell, W. L.	Monte Cristo (Mgr.)
Belmer, Henry	Marble, Ed
Bennett, George	Muggs' Landing (Mgr.)
Bacon, Alfred	Malone, I. T. (tel.)
Benham, M. E., Mrs.	Muzio, E. J.
Barrows, J. O.	Meader, F. G. (2)
Bakey, W. B. E.	Mitchell, Maggie
Bennett, Helen	Murtha, Frank
Bale, Eugene	Markham, Pauline
Bale, Ella M.	Morris, J. M.
Beckwidder, David	McNamara, P. J.
Bellott, Rosella	Mitchell, Florence
Carlyle, H. M.	Mitchell, George M.
Curtis, M. B.	Montford, Manager
Courtney, Harold	Miller, Florence F.
Cordet, Edgar (Mgr.)	Morton, Wm. M.
Chase, A. B.	Manfred, Louisa
Cannon, J. R.	Milne, Charles
Chapman, Stanley	Norman, Harry
Cook, G. (2)	Newton, Ida
Campbell, Charles	Osborne, Rose
Connolly, Jane	Owens, E. A. (3)
Coy, John E.	Polk, J. E.
Cross, Miss Rita S.	Pendy, John
Calvert, Laura	Poollett, Geo.
Clark, J. W.	Pringle, C. W.
Clayton, Miss	Pomeroy, Louise
Clay, Cecil	Paquita (Mgr.)
Chatterton, Ed.	Porter, Herman
Cooke, Blanche	Padgett, Will
Constance, Henrietta	Phillip, Harry
Corbyn, Sheridan	Portere, Inza
Dowling, Joseph	Russell, Lillian
Dee, Laura	Raymond, Alice
Dwight, Tenie	Ribert, Miss
Daniels, Frank	Radding, Fanny
Douglas, Byron	Rogers, Catherine
Dannefard, William C.	Russell, Harold (2)
Eagle, Fred J.	Reid, T. F.
Evans, Frank	Read, T. J.
Elsler, Effie	Russell, E. Fulton
Edgar, George	Robertson, Donald
Elliot, Lizzie	Russell, Mary
Fisher, Annie	Sheridan, William E.
Florence, Mason	Stuart, Julia
Frohman, Dan	Spencer, Alex
Frohman, Charles	Stevens, E. H.
Fartell, J. H.	Sanford, Walter S.
Frank, Joseph	Seymour, W. H.
Field, Francis	Smith, Sydney
Freeman, Max	Saylor, H. M.
Frankau, J.	Stuart, Dora
Gilroy, Mrs. L.	Shine, Giles
Gem Opera co. (2)	Sullivan, Josie M.
Goodwin, F.	Smith, H. W.
Graham, C. W.	Surety (2)
Girard, Maurice	Small, Frank A.
Grant, Fabian	Scanlan, W. J. (Mgr.)
Gabrielle, Mamie	Sullivan, Joe
Green, Clay M.	Sloan, O. P.
Gibson, Frank	Sumner, A. E.
Gardiner, C. E.	Taylor, H. P.
Gibbs, Robert L.	Thorne, Edwin
Greene, H. M.	Taylor, Louis
Grahame, Harry D.	Toulouse, Herbert
Gaston, George	Townsend Tragedy co.
Goldthwaite, Dora	Tremaine, Bessie
Hyde and Behman's Sp.co.	Tracy, Helen A.
Hill, A. D.	Tremaine, Charles
Hemmings, A.	Vane, Sadie
Hearts of Oak (Mgr.)	Van Loer, Sam
Howard, John	Vincent, Charles T.
Hemple, Samuel	Verner, C.
Hawkins, T. J.	White, F. G.
Hodder, Anna	Whalen, M. M.
Hunt, Annie	Wall, Marie
Hamilton, Flo	Welby, Bertha
Harris, Lisa	Wheeler, Pauncb
Hight, Fred	Watts, Gracie F. (2)
Hanson, John	Wills, Norma
Hanson, T. M.	Washburne, T. A.
Holland, H. H. (2)	Wainwright, Marie
Jane, John (2)	Webber, Wesley
Johnstone, Lawrence	Wallace, Carrie
Jarvis, Louis (2)	Warde, Fred
Jack, John	Wainwright, Richard
Jefferson, Joseph	Watson, J. F.
Jeannefard, Miss	Walker, Irvin
Johnston, W. J.	Webber, Harry
Johnes, Clara	Young, Mary

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

Boycotting Theatres.

We are popularly supposed to live in a free country, and under a constitution which guarantees the right of every man to sell his labor in that market wherein it is best appreciated, and at any price that may suit his interest. But we find that we have hitherto been mistaken. We do not live in a free country, and we are not at liberty to fix the price of our own labor. That task is kindly undertaken for us by a body of men who form themselves into a self-constituted Court of Oyer and Terminer, and who fix the price at which a man is permitted to earn his bread.

The Musical Union has long ago reduced the status of musicians, who before were reputed as artists and men of ..., to that of hod-carriers, and now ... Gericht established in our ... Central Labor Union of New ... followed suit, and directed the ... pain of its sovereign and ..., not to dare to take their pleasure at either the Thalia or the Star Theatre, because the director of the companies playing in those houses has had the impudence to import musicians and to pay them what he agreed upon.

These musicians and hod-carriers—who were mostly imported themselves—object to any more of their countrymen coming into this country, and in so far as that we agree with them. But further we cannot go, for the dread that, flushed with success, these autocratic democrats might take a notion to fix what price we must pay for our coats and breeches, what bread we are to eat, and what liquid to drink; nay, what opinions we are to hold on all subjects and what place we are to go to when we die. Perhaps they will even fix the date of our demise for us, or the number of children we are to have. Starved men generally cram themselves too voraciously when food is set before them, and verily these men are over-dosing themselves with the unaccustomed viands of freedom that they have found on our too hospitable shores; and we fear, for their sake, that indigestion may result, which may need some severe doses of pills to effect a cure.

"Increasing Each Week."

A short time ago we took occasion to allude to the fact that the circulation of THE MIRROR had materially and steadily increased during the past few months. Substantiation of that statement will be found in the following communication recently received from the Manager of the American News Company:

THE AMERICAN NEWS COMPANY,
39 and 41 Chambers Street.
NEW YORK, Nov. 18, 1885.

Mr. Harrison Grey Fiske:

DEAR SIR:—As you are no doubt aware, we are entirely out of the last number of your paper containing the colored supplement, notwithstanding the fact that we have already asked for double the usual quantity. The order which we gave you for 5,000 more copies of the second edition we are anxious to receive at the earliest moment, as we have a number of orders unfilled, and dealers are writing to know how soon they may expect them.

Considering the fact that our orders have been increasing each week for the past four or five months, we beg that you will take steps to see that we will receive the whole edition of the paper at the earliest hour on day of publication. Respectfully yours,

PATRICK FARRELLY, Manager.

Mr. Farrelly, in his executive capacity, is in a position to know the growth of THE MIRROR'S circulation from week to week. The American News Company are our general agents; they supply the trade not only in this city but throughout the length and breadth of the land. Their facilities for placing publications before the public are unrivalled, and we are happy to state in this connection that we have always found their service prompt, reliable and far-reaching. To Mr. Farrelly's statement that their orders for this paper "have been increasing each week for the past four or five months," we may add that our subscription list, has manifested a similarly healthy increase.

For years THE MIRROR has enjoyed unquestioned supremacy and undisputed leadership in its special branch of journalism. As the chosen organ of our managers and actors, it long ago achieved and has since maintained the largest dramatic circulation in America. Its influence and usefulness have expanded in a relatively rapid and substantial manner. We believe that those who have closely watched its career will admit that this pre-eminence has been honestly won. In pursuing its duties as a dramatic newspaper our journal has never lacked enterprise or energy, nor has it neglected to originate many practical features designed to facilitate the profession in the transaction of business. It has, in this respect, made itself a necessity and undoubtedly given an impetus to the immense development of theatrical interests that has been going on throughout the United States during the past five years. Our persistent advocacy of several important reformatory movements has resulted in the promotion of the mental and physical welfare of those connected with the stage, besides adding to the dignity of the stage itself. We have fearlessly attacked men and measures that were calculated to undermine the profession's prosperity and fair fame. And we have perseveringly fought for and adhered to the vital principle that the actor and the manager, like every other member of society, possesses private and personal rights which are sacred, and which a newspaper—particularly a newspaper that aims to be the guardian and mentor of the theatrical avocation—is bound to respect. The strong and the weak, the great and the humble, whenever they have stood in need of a friend and champion, have invariably found a powerful one in THE MIRROR.

In pursuing the course marked out at the beginning, we have always enjoyed the warmest approval and heartiest support from the profession at large, as well as from an immense number of people in all sections of the country, who, as patrons of the drama, find pleasure and profit in regularly consulting these columns for comments, criticisms and news. It would be idle to deny that we are proud of our success and of the fulfilment of our frequently reiterated belief that the profession requires a medium and the public an avenue for obtaining accurate and copious dramatic intelligence which should be free from scandal, vituperation and indecent personality, and yet brightly, ably and liberally conducted.

It is worthy of note that the steady growth in circulation to which Mr. Farrelly refers began during a period of general depression and unusual stagnation in theatrical circles. We were entirely satisfied with the immense circulation which THE MIRROR already enjoyed, and we had reason to suppose that it filled the whole field and had reached the top-notch. At such a time, and under such exceptionally prosperous conditions, a rise of this sort was not to be expected. But it came all the same, and, as the Manager of the American News Company states, it has continued without interruption ever since.

Two Pictures.

Although much is said and written about the decadence of public taste in respect to amusements and the decline in the quality of performances, we must confess our inability to perceive any very startling indications of either. Just now in this city our people have a variety of meritorious and attractive bills offered for their enjoyment. Indeed, since the season opened there has been a marked improvement in the tone of the pieces presented, and we have noticed that theatre-goers have shown especially good judgment in giving preference to and liberally patronizing the representations that had the highest claims to support. In Shakespearean tragedy and comedy we have been treated to several magnificent revivals; we have also enjoyed several of the finest impersonations of the greatest robust actor of the age. A number of excellent new plays, both of native and foreign authorship, have been produced with casts of unexceptionable strength and mounted in the most elaborate and sumptuous fashion. Grand and comic operas, burlesques and light comedies, all excellent in their respective ways, have also asserted their claims to recognition. With this practical and conclusive evidence near at hand, the assertions of those persons who chronically take a gloomy view of the situation, is more than ordinarily absurd.

But, turning our eyes abroad, the state of the stage in London this season justifies the application of the opinions in question. The drama there seems indeed to have fallen into a sorry state of decay. In this regard one shrewd observer, who is on the spot, says that few of the new productions have elicited commendation, none unqualified approval. The public is given over to the enjoyment of farce—coarse, brutal, noisy, extravagant burlesque. Comic operas are described as being travestied into parodies. Old plays, warmed over and clumsily seasoned, invalided comedies and cheap melodramas form the bulk of the Londoner's theatrical bill-of-fare. "The overwhelming supply of theatrical goods," adds the writer, "does not meet the clamor for that *rara avis*—a good play." This condition of things should prove an incentive to American dramatists, who will undoubtedly be called upon next season to supply the managers who have hitherto relied for their materials upon the inadequate and now apparently exhausted British playwright.

A Retraction.

From the Sunday Mercury, Nov. 22, 1885.

"It having been asserted in the *Sunday Mercury* of July 19 that during last Summer a scene occurred in the office of THE NEW YORK MIRROR, in which the names of Fanny Davenport, Mme. Selina Dolaro and others were involved, we desire to state that subsequent inquiry convinces us that though the publication was made in the belief that the circumstances as set forth were true, no such scene, as we are now advised, occurred. It is thus due to the persons mentioned in the article so to announce. This statement is made, not by reason of any legal proceedings, because the criminal action brought by Fanny Davenport and her husband has been dismissed by Justice Smith on the ground of failure to prove that the article was libellous. We make this correction as a simple act of justice."

While the above retraction of an infamous lie is a simple, if tardy, act of justice, it should be borne in mind that, independently of the criminal prosecution to which reference is made, a civil suit for libel was brought against the proprietor of the *Sunday Mercury* by Harrison Grey Fiske, through his counsel, Messrs. Abbett and Fuller. Mr. Fiske consented, in consideration of the foregoing publication by the *Mercury* of the utter falsity of its article in the issue of July 19, to withdraw his suit.

Personal.

RUSSELL.—This is a portrait of Helen Russell, a young actress who has been but a short time before the public, but who has acquired a rapid knowledge of her profession. Miss Russell has quite an important part in The Busy Body at Wallack's, and she plays it capitally.

MARCO.—Caterina Marco will arrive here from Milan about the 1st of January.

WINTER.—A Life of Lawrence Barrett is in course of preparation by William Winter.

CARLETON.—W. T. Carleton goes on so late as the Mikado, that he is enabled to attend first-nights at other theatres in San Francisco.

ELLSLER.—Effie Ellsler played a fine engagement in Louisville last week, and the Elks emphasized the occasion by presenting her with a very beautiful floral design.

VANONI.—Marie Vanoni is at the Concordia Theatre, Berlin, and is receiving praise from the press of that city, where she is regarded as a clever American actress and singer.

STEVENSON.—Charles Stevenson says that his season on the road has been uninterruptedly prosperous. Miss Claxton and he have played in small towns to uniformly large receipts.

DREW.—It is mooted that Mrs. John Drew will undertake a starring tour next year—a sort of farewell—appearing as Mrs. Candour and Mrs. Malaprop, characters in which she is unrivalled.

SHEWELL.—Encouraged by the success of The Shadows of a Great City, L. R. Shewell has tried his hand at another melodrama, which will probably be held in reserve until next season.

ANNANDALE.—The telegraphers of the county still hold Lizzie Annandale, of Emma Abbott's company, in floral remembrance. She assisted them at a benefit during their great strike of '83.

MADISON.—Mathilde Madison has refused an offer from Charles Frohman to play in Victor Durand. She preferred to accept the position of leading support to Friederich Mitterwurzer at the Star.

WARREN.—William Warren, who has just celebrated his seventy-third birthday anniversary, is and has been for years an inveterate smoker. This is a knotty point for the anti-tobacco cranks to meditate upon.

WARDE.—Frederick Warde expects to make Virginius the chief feature of his repertoire hereafter. He is endeavoring to secure a metropolitan date for the production of this tragedy on an ambitious scale next Spring.

TURNER.—Carrie Turner, who has been very ill, is entirely recovered. She will shortly resume her position as leading lady of the Coul... dock Willow Copse. Miss Turner has been very successful as the heroine of this piece.

DEL PUENTE.—Signor Del Puente's benefit at the Academy on Saturday netted a goodly sum; but it was a mere flea-bite of consolation for the fortune recently lost to him through the falsity of a weak and unfortunate friend.

MITCHELL.—A despatch received by us yesterday from Mason Mitchell, pronounces the sensational story telegraphed from Louisville to the daily papers entirely untrue. The fabrication first appeared in a Louisville publication.

STANHOPE.—After the Jefferson season Miss Adeline Stanhope, his leading lady, will be at liberty for several months until the Spring tour is begun. She is an accomplished actress, and she will, without doubt, speedily find an engagement to cover this period.

SCHONBERG.—Julius Schonberg, long stage manager of Wallack's Theatre, has lately returned from London. Mr. Schonberg is a finished artist. As stage director he is too well known to need praise. His *aquarelle* sketches of scenes are very beautiful and artistic.

BIOGRAPHY.—William F. Johnson, who is known to the profession through his having been McCullough's legal adviser, is shortly to begin preparing a life of the dead tragedian for publication in book form. Mr. Johnson has accumulated large material for the work.

DISCRIMINATION.—The right of the S. P. C. C. to prevent boys and girls under the age prescribed by law from participating in dramatic and musical performances is undeniable. At the same time there can be no possible injury done if Mr. Gerry gives the law a rational interpretation. There are cases where the enforcement of the letter of it is entirely unnecessary, not to say unjust. The boys in Adonis at the Bijou was a case in point. The Society showed wisdom in discriminating in favor of such harmless juvenile employment.

DAVENPORT.—The receipts of Fanny Davenport's season have thus far eclipsed those of any similar period that she has been on the road with Fedora. She is appearing this week in Brooklyn, where she is fairly dividing attention with the Booth engagement at the Academy.

STODDART.—The superb acting of J. H. Stoddart in Saints and Sinners is a theme of general conversation. Not since he appeared as Pierre Michel, several seasons ago, has this admirable actor given us an impersonation so worthy of unstinted praise as the old minister, Jacob Fletcher, in Mr. Jones' drama.

PALMER.—For some reason or reasons unknown the business that is being done by Saints and Sinners at the Madison Square has been the source of a good deal of misrepresentation in certain quarters. The receipts, as a matter of fact, have far exceeded expectations, and Mr. Palmer looks forward to a long and prosperous run for the play.

CLARKE.—Annie Clarke has been working without rest since the Booth tour began, playing in all the tragedian's pieces and rehearsing for a new comedy that will be produced on Monday next at the Boston Museum. Her support of Mr. Booth has elicited the admiration of all who have attended his performances in Baltimore and Brooklyn.

ARONSON.—Both Edward and Rudolph Aronson are bending every energy to make the Actors' Fund benefit at the Casino on Dec. 10 a great success. This will be the first detached musical entertainment given in New York for the Fund. A large number of prominent operatic artists have offered their services.

THOMPSON.—Alfred Thompson is kept busy jaunting to distant cities for the purpose of conferring with his various clients respecting the mounting of several important productions that are on the tapis. He is at present designing scenery and dresses for some of Barrett's pieces during that actor's engagement at the Star Theatre next February.

CRAZE.—Some real Japs are to take advantage of the Mikado craze by illustrating their native village life next week at the Madison Square Garden. After observing their exhibition we shall be the better able to judge of the authenticity of the quaint characteristics with which the subjects of his Royal Highness are japanned by the various interpreters of Gilbert and Sullivan's highly popular work.

SOUVENIRS.—The finding of John McCullough's silver laurel wreath and other missing souvenirs in an old satchel which had lain for more than a year in the property-room of the Grand Opera House, St. Louis, and their restoration to his family, was fortunate, inasmuch as it removed the suspicion that they had been stolen from the actor during his period of dementia.

BOOTH.—The total receipts of Edwin Booth's fortnight in Baltimore were a little over $20,000. After this week in Brooklyn Mr. Booth will rest for a month, opening in Boston on Dec. 28. A season of five weeks will be played there, and then the tragedian comes to the Fifth Avenue Theatre for the month of February. In Boston John Howard Payne's Brutus; or, The Fall of Tarquin will be revived.

FROHMANS.—Publicity has been given the rumor that the Frohmans are to manage a Broadway theatre, which a syndicate at some future day is to build for their especial benefit. As Daniel Frohman has not been heard from in the premises, and as the names of the backers are clothed with as much mystery as Kellar's second-sight tricks, the rumor need not just at present cause uneasiness to Messrs. Wallack, Palmer and the rest of the gentlemen who conduct theatres on or adjacent to Broadway.

BUCHANAN.—Alone in London seems to have made a fair success at the London Olympic; but Mr. Buchanan has not escaped, like his play, some rather severe criticism. He has written a letter to the *Times*, alleging that his first-night audience contained a cabal formed to crush his play, which came out all right, nevertheless. Several of the leading papers laugh outright at the theory of an organized opposition, which they treat in the light of a good joke.

BURROUGHS.—On the title-page of this week's MIRROR appears a portrait of Marie Burroughs, the beautiful and talented actress who fills the role of Letty Fletcher in Saints and Sinners at the Madison Square Theatre. Miss Burroughs is highly connected in San Francisco, where she was reared. Three years ago, on account of a change in her father's fortunes, she adopted the stage as a profession, making her debut at the theatre in which she is now playing. Her work in Mr. Jones' play proves that she possesses emotional ability of a high order.

PORTRAITS.—THE MIRROR is always foremost in adopting progressive ideas, and the publication of the beautiful portrait of Mary Anderson in our last number has attracted widespread attention. It was engraved by a new and improved process, which is equal to the finest wood engraving in the illustrated magazines and immeasurably superior to any portrait-work that has appeared in a dramatic paper. We have made special arrangements to print our pictures in this style every week hereafter. The fine quality of the paper that we use and the excellent work that is done in our press-rooms, under the supervision of Messrs. McCarthy and Murray, will furnish our readers with a gallery of celebrities that they will find worthy of preservation.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—Love's Labor's Lost.

Colonel Mapleson is having another hard time of it. The end of his Italian opera season draws near and he is still looking hopelessly around for that whole-souled appreciation with which he confidently expected his magnanimous effort to present grand opera with a stock company would meet. Many of the stockholders have remained conspicuously away from the Academy during the season, and the public has perseveringly shunned the place. I can't say that I sympathize with Mapleson, for he has by no means fulfilled his preliminary promises. He might have known that even with an efficient company unadorned by stars he would be unable to draw upon our plutocratic element, which, true to its character, finds attraction only in hollow glitter and elephantine show. And he might also have foreseen, had he rightly estimated the untashionable but music-loving class of the public, that it would not tolerate, much less generously patronize, an organization composed for the most part of operatic duffers. However, I presume that the imperturbable impresario will pull through somehow—he always does—and come back to us again with the usual flourish and braggadocio. He's a wonderful manager—in his own peculiar way.

* * *

Mary Anderson's engagement began with a furore and ended very quietly. When it was found that the ridiculously high scale of prices would be maintained throughout the six weeks of her stay, the public lost interest in her performances. It was a fatal managerial mistake. Our playgoers would unquestionably have crowded the Star Theatre every night had tickets been sold for $1.50, for a great deal of interest attached to the appearance of the tragedienne after her absence of two years abroad. But the most ardent tragedy-loving community in this broad land must necessarily suffer a dampening of enthusiasm when the privilege of seeing Miss Anderson is made perforce a luxury, to be availed of by the few. From inquiries made in many directions during the past month I conclude that not only was the attendance diminished because the bulk of theatre-goers could not afford the price, but also because they resented the increase as an effort to have the actress' representations accepted at an over-valuation. Edwin Booth, who is our most profitable as well as our greatest star in tragedy, can be seen for the usual price. Why should Mr. Abbey try to put Miss Anderson's work at a higher commercial estimate? The experiment failed, and I trust—for the sake of the actress' position and popularity—that it will not be repeated on her return later in the season.

* * *

Henry French tells me that he will make no change in the policy that has hitherto characterized the Grand Opera House under the management of Abbey and Schoeffel. There are a number of strong attractions booked, and they will of course be presented; but he expects to cancel two or three dates that were closed with companies which are now reported to be somewhat weak kneed. French has acquired the original lease of the property, which expires a year from next August. But he will avail himself of a four year's renewal privilege. I congratulate him on his acquisition, which certainly is a valuable one.

* * *

Rose Coghlan wishes to produce The Idol of the Hour, her new play, in this city, but up to the present she has not been able to procure a date with time open ahead for a run. The leading character is said to be a strong one, and she is enamored with it. The plot seems to possess strong dramatic possibilities, and the author, Will Cowper, has interwoven with it an ingenious conflict between materialism and deism. Miss Coghlan, I am assured on good authority, has met with the pleasantest results in her starring venture. Since she began her season she has not had a losing week.

* * *

I have heard general complaint in managerial quarters over the increase in the advertising rates of the *World* and another less important but equally ambitious daily. I don't imagine the papers in question will derive much profit from the change. Several managers have equalized the expense by reducing the size of their announcements proportionately, and they have turned again to the *Herald* as a medium for their lavish Sunday display.

* * *

There is a *cafe* not far from Broadway and Thirty-fourth street which is patronized liberally during the *entr'actes* by visitors to the Metropolitan Opera House and the Casino. It has an excellent bar, and for the convenience of the bibulous] music-lovers two large signs have been placed by the enterprising proprietor in a conspicuous position over the large electric gongs. One states that "the bell will ring two minutes before the curtain rises at the Casino," and the other conveys similar intelligence respecting the ending of the intermissions at the Metropolitan. Frequenters of the *cafe*, thus set at ease, linger over their refreshments, and as there always happens to be time for two or three "treats" much profit accrues to the happy and accommodating landlord. But it has often been remarked that never by any chance do the visitors get back to either of the theatres before the next act has begun, and many and conflicting have been the surmises thereat. I discovered the secret the other night when one of the barkeepers, in a burst of communicativeness, volunteered an explanation—or, perhaps, I should say a demonstration—of the enigma.

"You see, sir," said he, "gentlemen come over here in a rush from the Met. or the Casino, and they always want to be served their drinks in a hurry. I point to the signs, and then they settle down to take their fizzes and their sours easy and comfortable like. When they find that the bell doesn't ring as quick as might be expected, they are apt to repeat the dose two or three times. Well, by-and-by, when I think they've had enough, I send them away with this"—and then the accomplished dispenser of stimulants, with a humorous air, pressed a button back of the counter. The Casino bell rang wildly. Then he touched another knob, and the Metropolitan gong went off. The mirthful quality of this little farce, and its profitable aspect also, may be readily comprehended.

The Actors' Fund.

A special meeting of the Trustees was held last Thursday. Messrs. Miner, Colville, Smith, Henderson and Knowles were present. Mr. Henderson presided. Mr. Colville moved that a resolution be passed thanking the Pennsylvania Railroad for its courtesy in placing a free special train at the disposal of the profession on the occasion of John McCullough's funeral in Philadelphia. The resolution was passed and the Secretary directed to convey the same to Mr. Samuel Carpenter.

Mr. Knowles announced that he was preparing to give a Fund benefit at the Grand Opera House, Brooklyn, on Dec. 10.

The Committee on Cemetery reported that the Evergreens Cemetery authorities had agreed to sell to the Actors' Fund ten burial lots for $1,750, and give a refusal of ten more for a period of ten months from date of dedication.

It was moved by Mr. Smith that the Trustees of the Actors' Fund tender to the family a resting-place in the Actors' Fund plot for the remains of John McCullough, and that the Secrerary convey to them the resolution. Passed.

It was moved that ex-Judge Dittenhoefer, counsel to the Fund, be instructed to draw up an application to the Board of Apportionment for a share of the license-moneys paid in since the last apportionment. Passed.

The next meeting of the Board will be held on Dec. 3.

Four new applications for relief were favorably considered by the Executive Committee.

Paid out in relief last week, $157. One funeral, C. E. Duganne, $45.

New members and annual dues paid in: Maze Edwards, George Oakley, Harry Nolton, C. E. Callahan, Lizzie Evans, Henry Scharf, William W. Randall, John E. Warner, John Malone, Edwin C. Barry and John Degnan.

Excise and Concert Halls.

A decision which is of interest at the present time owing to the trouble which has arisen between the managers and the Excise Commissioners with reference to the sale of liquor in places of amusement, was rendered by Judge O'Gorman, of the Superior Court, on Monday. Section 2010, of the Consolidation Act of 1882, forbids the furnishing of spirituous liquors to any person in the auditorium or lobbies of any place of exhibition or performance mentioned in section 1998 of the Act. The question which is passed upon by Judge O'Gorman concerns the sale of liquors in the regular concert halls during the performance.

The case in which the issue was raised is that of Proprietor William Kramer, of the Atlantic Garden. He has a resaturant and bar, attached to which is a large room called a garden, which is used as a concert room. The police threatened to arrest Mr. Kramer if he did not stop the sale of liquors during the performances, but he obtained an injunction restraining interference. The motion to continue the injunction during the pendency of the action to finally settle the dispute was heard by Judge O'Gorman. The Judge decides in favor of Mr. Kramer. He says: "From the use of the words, 'other entertainments of the stage,' it seems that it is to 'entertainments of the stage' alone that the section applies, and that concert music, whether vocal or instrumental, which does not partake of the nature of an 'exhibition of an entertainment of the stage,' is not in question. The word 'minstrelsy' itself, when used in connection with public exhibitions, seems to have a special conventional meaning. For instance, by the words 'negro minstrels' we mean performers who exhibit to the public imitation of negro employes as they used to be in the Southern States. This is clearly a dramatic performance. The word 'minstrelsy' could not, I think, have been used by the Legislature as meaning and including all vocal and instrumental music, such as is provided in ordinary concerts. The word 'exhibition' is out of place when applied to the singing of a song or the rendering of ordinary concert music. The word 'exhibition' is more properly used to describe the representation of a play or drama.

"Nothing appears on the papers used on this motion to show that the plaintiff exhibits to the public, in concert room, any entertainment that partakes of dramatic performance or effect. The plaintiff's concert room is therefore not one of the places where minstrelsy or any other entertainment of the stage is exhibited, and it is not subject to the requirements or obligations imposed by section 2010 of this Act."

Locating a Leak.

An important discovery was made last week by the theatrical managers who have been puzzled at the low prices at which tickets for reserved seats have been sold. They have often observed poorly clad people seated by the side of ladies dressed in silks and diamonds, or a Fifth avenue dude, in the orchestra circle or the balcony, when they were fully aware that the former were not able to pay the regular price of the seats occupied. Some time ago Lester Wallack, A. M. Palmer, John Duff, E. J. Gilmore, John Poole, H. E. Abbey, John Stetson, Harry Miner and T. H. French, at a meeting discussed the question and employed detectives to assist them to unravel the mystery. They watched the employes of the theatres and those connected with the handling of tickets and the advertising, but finally fastened upon the ushers, who are daily employed in carrying theatrical lithographs and advertisements to tobacconists and liquor dealers, in the windows of whose stores these advertisements are placed. The detectives discovered that the ushers instead of distributing the lithographs, tore them up and then sold the tickets to certain storekeepers at the rate of $1.25 per dozen. Three different parties were arrested last week on the charge of dealing in stolen theatrical tickets. Harry Miner, as the representative of the theatrical managers, appeared as the complainant in company with ex-Judge Dittenhoefer, his counsel. The prisoners were held in $1,000 bonds for examination.

The Play at the Madison Square.

"It is decidedly untrue that Saints and Sinners is not a financial success," said A. M. Palmer to a Mirror reporter the other day, in referring to a report that that drama was shortly to be replaced by Featherbrain. "There is not the faintest ground for such a statement, as anyone could easily see by dropping in here of an evening. Last week there was not a single night in which the house was not full, and on several occasions we had to turn people away who could not get seats. In my opinion, a larger business has been done with this piece than with any ever put on at the Madison Square, with the exception, perhaps, of The Private Secretary, and as to its record compared to other dramatic attractions now running in this city, I would be willing to wager a large sum that it is doing a better business than any of them."

"Have you any idea as to what gave rise to the report?"

"None whatever, except that there may be a clique in this city who, for some unknown purpose, continually decry certain productions, and whose items regarding theatrical matters are swallowed all too eagerly by those having charge of that department in the daily papers. As for Featherbrain, that is a play which I have not secured, don't want, and which I never made any effort to obtain, although it was offered me by Charles Wyndham. There is no play now in rehearsal to follow Saints and Sinners, for there is no need of any so long as this business keeps up. As for Human Nature, which is the joint property of T. Henry French and myself, that will probably be produced at Wallack's after the run of Hoodman Blind."

Wilson Barrett's Herald.

Mr. John Cobbe, manager for Wilson Barrett, arrived in this country on Sunday morning by the *Oregon*, and at once took rooms at the Hoffman House, where a reporter of The Mirror found him on Monday. Mr. Cobbe is not a stranger here, having previously toured the country as manager for Genevieve Ward, and his acquaintance among newspaper and theatrical people is quite large. He is a tall, well-built man, with a rather Teutonic cast of countenance, and a manner and way that is so genial and cordial as to stand out in bold contrast to the mannerisms and affectations frequently met with in Englishmen whose positions are alleged to warrant such assumptions.

"We had a very pleasant voyage over in the *Oregon*," said Mr. Cobbe, after the usual preliminary conversation, "and the time made by the vessel was something wonderful. I had to leave London in a great hurry—in fact, just while I was in the midst of helping in the arrangement of a benefit for the widow of the late comedian, Harry Jackson. A sum of $2,500, or £500, had already been subscribed when I left, and with the receipts of the entertainment I think there will be fully $5,000 raised. I have brought over two lithographs of scenes in the first act of Claudian, but they are not those that I had desired to take, simply because I had not the time to examine them. When I left Hoodman Blind was still beating the record of all Mr. Barrett's previous successes. Its one hundredth night will be celebrated next Saturday."

"How long do you intend to stay here, Mr. Cobbe?"

"Three or four weeks, during which time I may have to go to Chicago and Boston to arrange certain matters. My principal and one absorbing object in coming to America, you know, was to fill time for Mr. Barrett's tour, and negotiations had been entered into for some of that by cable before I arrived. The tour will be under Mr. Barrett's own management, yours truly merely acting as his business manager. Our executive staff will be largely American. Mr. Barrett opens his season here at the Star Theatre next October in Claudian, playnig three weeks. He will bring over everything — scenery, costumes, properties, and company—to make the representation quite as complete as at the Princess'. We will bring over about sixty tons of scenery."

"What will Mr. Barrett's repertoire consist of?" asked the reporter.

"Besides Claudian, there will be two or three other plays. The next piece that is to follow Hoodman Blind at the Princess' will be one of them. It is a romantic play on a higher plane than any of the modern dramas Mr. Barrett has previously produced. This he is at present writing in collaboration with Henry A. Jones. You know that Mr. Barrett has sold all his dramas to Americans already, so it is his intention to reserve this for his own appearance so as to allow the American people to see him in other than classical plays. Another new play to be seen here is a poetical-classical piece after the style of Claudian, but entirely different both as to the scene of action and the period. This is being written by Mr. Barrett in conjunction with Sydney Grundy."

"Will Mr. Barrett play his own version of Hamlet?"

"He will—that in which he has restored much of the original text which had been excised by every actor who had previously played the character, Mr. Barrett believing it to be to the best interests of both audience and player that everything should not be made subservient to the star. At the matinees he will produce Chatterton, a new one-act play by Messrs. Jones and Herman; another play of similar length, yet to be written, with a character in it for Mr. Barrett entirely different from the other, so as to show the tragedian's versatility, and a third piece, in which the remainder of the company can appear. It is also among the probabilities that Junius, by the late Lord Bulwer Lyton, may be revised and put on again."

"Regarding the reports which managed to get circulated in this country, recently, that Mr. Barrett and Mr. Irving were not on friendly terms?"

"They are untrue. On the occasion of the reception to Irving on his return to England, the first man that he rushed at to exchange friendly greetings was Mr. Barrett. As for the prices to be charged for seats during Mr. Barrett's engagement, I can say nothing as yet, but am inclined to the 'popular.'"

Professional Doings.

—The Allison-Felch Comedy company, with Bessie Grey as star, disbanded in Indianapolis on Monday night.

—Lizzie Sims, the dancer, is still very ill, and her physicians believe she will be unable to resume stage work for a long time.

—So great has been the success of Amorita that the management of the Casino are confident that it will easily run up to the hundredth night. Last week was one of the largest as regards receipts that the house has ever known.

—Eloped With a Circus Man is the startling title of a three-act musical farce-comedy by Fred. Maeder, written for J. W. Grath. A novel effect is a genuine circus scene, with all the paraphernalia—ring, horses, leapers, acrobats, etc.

—Ward's Opera House, at Brockport, is one of the neatest little theatres in interior New York. Manager G. R. Ward rents or shares. The American House is connected with the theatre, and the profession is given special rates.

—On last Friday evening, in St. Paul, during the performance of The Ivy Leaf, W. H. Power, the manager, was called to the stage, in view of the audience, and presented by the company with a gold-headed cane. It was a birthday gift.

—After several attempts, Walter Bentley has at last severed his connection with George C. Miln. He has engaged with Louise Balfe for the role of Colonel Stanley in Dagmar. Mr. Bentley expresses himself as delighted with the part.

—The Vokes Comedy company has in rehearsal the farce-burlesque by Sir Charles Young, entitled The Amateur Pantomime Rehearsal, and will most probably produce it during the engagement at the Criterion, Brooklyn, beginning Dec. 7.

—Heinrich Conried is on his way to Europe for the purpose of securing the costume plates, scene plots and everything necessary for the representation of Johann Strauss' latest operatic success, The Gypsy Baron, which will be the next production at the Casino.

—Messrs. Markley and Till, of the Grand Opera House, Harrisburg, Pa., are the leading amusement purveyors of that city. They own their own bill-boards, which are the largest and best in the city. J. M. Neely does the baggage and scenery expressage.

—It is stated by the Casino management that there is no truth whatever in the circulated reports that Frank Celli and Madeleine Lucette were dissatisfied with their parts and had given notice of resignation. Both have contracts that bind them to May next.

—A benefit in aid of the Sick and Relief Fund of United Council, 1035, of the American Legion of Honor, which is composed of actors, scenic artists, property men and other theatre attaches, will be held in the Lexington Avenue Opera House on Sunday evening, Dec. 20.

—Edward N. Hoyt has been engaged to play Albert de Morcerf in O'Neill's second Monte Cristo company. He has been with Frederick Warde and last Summer was in the stock at McVicker's Theatre, Chicago. Mr. Hoyt is a cousin of John L. Stoddard, the lecturer.

—The Ammoniaphone Company give an entertainment at Chickering Hall on Friday night. Among those who will assist are Marshall P. Wilder, Mme. De Bremont and the Mendelssohn Quintette Club. The ammoniaphone is an invention for the improvement of the voice.

—The Milan Opera company opened the second week of its engagement at the Grand Opera House, New Orleans, on Sunday night, to improved business. J. B. Polk, in Mixed Pickles, at the Academy, made a hit. Wallick's Bandit King had a big house at the St. Charles.

—The new Plumb Opera House, at Streator, Ill., caters to a very lively town of 13,000. The house is on the ground floor, seats 1,100, and is heated by steam. But one attraction a week and no panic prices. Open dates in weeks of Dec. 7 and 14, Jan. 10 and 24, Feb. 1, 7 and 14.

—Mrs. Ann Griffiths, the mother of Mrs. Annie Yeamans, has made nine crazy-quilts, two of which have been placed on exhibition at the Crazy Quilt Show. The friends of the old lady, who is eighty-two years of age, believe that she stands a good chance of getting one of the prizes.

—Ed. Seabrooke, who has returned to the city after a ten weeks' tour with Hobbies, in which he played the part formerly taken by Nat Goodwin, is proud of the fact that he paid eight weeks' salary out of the ten, and that all the company, with the single exception of himself, have already secured engagements.

—The Travelers' [illegible] published by the [illegible] pany of this city, is a useful [illegible] the traveling public. Besides the [illegible] tables of railroads and navigation [illegible] tains a list of hotels throughout the [illegible] other valuable information.

—Charles Bowser is very well pleased [illegible] the reception of Rosenfeld's comedy, [illegible] Swim, at the Criterion Theatre, [illegible] The success of the play and company [illegible] duced Wesley Sisson to arrange to [illegible] vance of the organization. But he [illegible] give up his interest in the Criterion T[illegible]

—Doré Davidson complains that [illegible] imical to his interests have endeavored [illegible] culate a report that he had closed season [illegible] ing to inability to secure week stands. [illegible] Davidson says in a letter to The Mirror: "My fullest expectations as to the success [illegible] Lost have been realised, and I am now [illegible] ranging for a second tour of twenty [illegible] opening Dec. 7." Mr. Davidson is at present in Chicago, looking after improvements to the scenic and mechanical effects of the play and reorganizing his company.

—J. L. Saphore, the stage manager, after reading various incorrect newspaper [illegible] of Kyrle Bellew's first professional [illegible] America, gives The Mirror the following: "Mr. Bellew was in America in [illegible] '72-'3 he was a member of my company [illegible] New Royal Lyceum, Toronto, engaged [illegible] walking gentleman. He was then [illegible] Evelyn K. Bellew. As to his [illegible] nothing but small parts [illegible] During that season he played [illegible] meo and Juliet, for the benefit of [illegible] Bradshaw."

—Emma Berger, a singer who received [illegible] musical education in Europe, is about to institute proceedings against the New American Opera company for an alleged breach of contract. She charges that [illegible] she was in Europe, William [illegible] of the opera company, engaged her [illegible] at the Academy of Music, under [illegible] of the opera company, for the season of [illegible] '86; but that he has now refused to [illegible] part of the contract. She has [illegible] counsel to bring proceedings [illegible] against the Company. The [illegible] action has just been issued.

—Although any number of reports [illegible] rent as to who has secured the [illegible] New Windsor Theatre, none of [illegible] founded on fact. [illegible] the owner of the building, has refused [illegible] a lease with anyone until operations [illegible] so far that a date for the opening of the theatre can be stated with safety. [illegible] the building operations are [illegible] slowly, and it may be [illegible] ters are definitely decided. [illegible] ever, are greatly in favor of [illegible] getting the lease, with William [illegible] of the Jersey City Academy of Music, as his partner.

Letters to the Editor.

SUPERFICIAL CRITICISM.

New York, [illegible]

Editor New York Mirror:

Dear Sir:—It is really [illegible] [illegible]

A SUGGESTION FROM [illegible]

New York, [illegible]

Editor New York Mirror:

Dear Sir:—There are many members of the dramatic profession, and it must be that they do not know of the advantages offered by the [illegible] ative insurance lodges, else they would [illegible] become members. I believe that if The Mirror were to advocate this suggestion it would help the Actors' Fund by lessening the number of cases of applied relief made to that eleemosynary institution. The Knights of Honor, the United Workmen and the Royal Arcanum are among the Orders I beg to recommend. The initiation fee of either is almost nominal and the assessments are infrequent, and seldom over [illegible] time. The material advantages are a weekly allowance in case of accident or sickness, free medical service and, in the event of death, the prompt payment of at least $2,000 to the widow or other designated beneficiary.

Travelling companies run great risks by rail and boat, and it seems to me that it is the duty of actors, especially those of small means with dependents, to make provision for their families, that they may be saved from relief from a public fund should death or injury deprive them of their regular source of support.

Mr. C. O. Pietsch, of the Produce Exchange, knows all about the Knights of Honor; Mr. James White, [illegible] 163 Eighth avenue, is prominent in the Order of United Workmen, and Mr. Ketcham, of the United States Sub-Treasury, Wall street, would be pleased to give information about the Royal Arcanum. I believe that there is such a thing as a lady branch of the Knights of Honor lodges. The requirements of assessments, I understand, are about $30 a year. Two glasses of beer a day come to ten cents; in a year, $36.50.

With respect, Joseph E. Tooker.

A PLAINT FROM FORT WAYNE.

Fort Wayne, Ind., Nov. 15, 1885.

Editor New York Mirror:

Dear Sir:—At no time have the patrons of amusements been treated to such a continuous series of worthless trash as during the last season. With a few exceptions there has not been a worthy performance here. People were advertised who did not appear, musical specialties promised and not given, operas abbreviated by cutting out the best airs for want of voices to sing them, and so on. After a while people won't believe anything said, and will stay away from all performances, good or bad. The press at home owes it to the public to keep *en rapport* with the merits and demerits of attractions to come, and give a true statement beforehand, instead of scolding after the people have spent their time and money. If in some instances it might interfere with the patronage of snide concerns and barnstormers, it would enhance the value of the legitimate business. Respectfully, A. G[illegible]

TO AVOID EMBARRASSMENT.

New York, Nov. [illegible]

Editor New York Mirror:

Actors are often embarrassed and humiliated by being refused admission to theatres, and are told "we would be glad to pass you but we do not know you."

I understand that they have in London [illegible] cards which are given to actors showing they are entitled to any courtesy managers may wish to [illegible] the profession. I think the idea a good [illegible] Actors' Fund would introduce the [illegible] members it would not only bring money [illegible] its books, but save the actor a great deal of [illegible] and the manager from being imposed upon.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

[illegible] Armstrong was almost equally good as the gam[illegible]. T. J. Heaton, Percy Plunkett and Clara [illegible] were equal to the requirements of their exact[illegible] parts. J. S. Murphy, in the Kerry Gow, 21st, is [illegible] to full galleries.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): A fine piece, an excellent co., and superb scenery is a rare treat nowadays, but one which we had on the 16th, when the English co., lately arrived, produced Dark Days. The piece is an exceptionally long one, but is interesting from beginning to end. The co. are all deserving of special notice, but I will mention but one, Mr. Speakman. Although playing a very unpleasant part, he was twice called before the curtain to acknowledge applause. Baker and Farron gave Soap Bubbles, 17th; to a good house. Gayler and Burleigh's Bohemians, 19th, 20th and 21st, drew but slim houses. The Bohemians is very original in plot and character, and is interpreted by an excellent co.

People's: C. R. Gardiner's co., with Elliott Barnes at the head, has been giving a round of the latter's pieces during the week to good and well-pleased houses. Present week, King Hedley's After Dark; Daniel Bandmann, week of 28th.

ZANESVILLE.

Bijou Theatre (Dr. O. C. Farquhar, manager): The genial doctor inaugurated his career as a manager by presenting William Gill's musical comedy, Our Goblins, 19th, for three nights, at low prices. The attendance was fair. The company comprised Lydia Yeamans, Arthur Dunn, Marlande Clarke, Myron G. Thomas and Leona Pottsdeblanc. Their performance was fairly good; the two first named kept the audience in continuous laughter. At the close of the engagement the company disbanded.

Schultz and Co.'s Opera House (John Hoge, manager): A Zanesville audience was never so badly roasted as on Wednesday evening, 18th, when the Adah Richmond co. attempted the burlesque, The Sleeping Beauty. The attendance was only fair, and a more thoroughly disgusted lot of people never gathered in a theatre. The acting was poor, miserably poor, and the singing execrable. The star possessed no more ability than the least of the chorus. The latter had not even the merit of pleasing physiques, to say nothing of their voices. The selections from the popular operas were so horribly rendered as to be utterly unrecognizable. The only feature at all pleasing was the Zouave drill, by the chorus. I can't imagine what induced your Louisville correspondent to commend the performance. As a relief from the disgust occasioned by the Richmond co., a goodly-numbered audience was present 20th, to see Gus Williams in his new comedy, Oh, What a Night! The piece has a plausible story, and was very entertaining; it was given by a good company, and was generously applauded. As Major Pettgiller, Mr. Williams gave a clean, neat piece of legitimate comedy acting. His performance is full of quaint, unctuous humor, there being nothing rude or ill-timed throughout his singing, mystings and acting. C. T. Tingay made a nice-looking Maynard Leigh, and his efforts were good, as were those of C. E. Lothian, who was the Alexander Gridley. Anita Harris was charming as Celeste Havenoir, and her song was well received.

Zephyrs: I had a pleasant chat with Mr. Williams. In the course of the conversation he told me a good story of an incident that happened at Piqua, O., some time ago. A few days after his appearance there he was accosted by a man, who told him he had seen the performance at Piqua, and wished to know if the comedian remembered him. Gus replied that he did not, and the man said he was the person who sat in the front row and laughed at him. Then Gus said he had a faint recollection of him, and remarked that there was another man who laughed, asking who that was. The man did not know, but said he himself was one man who laughed. But Gus insisted that there were two men who laughed.—The Emma Nevada Concert co. had a desire to play here, and applied for a date a few days since. Schultz and Co. would have been glad to have them, but when it came to a matter of terms, the concert co. would not make a date unless guaranteed a $2,000 certainty for one night. Great Cæsar! I wonder if they think our city of 24,000 contains nothing but millionaires.

CHILLICOTHE.

Masonic Opera House (B. W. Orr, manager): Gus Williams, in Oh, What a Night! drew a large and well-pleased audience 19th. The Kellogg concert, 21st, was the fashionable event of the season. The audience was large and brilliant. Miss Kellogg was unable to appear, and her place was filled by Medora Henson. This caused much disappointment, and many tickets that were sold were returned to the box-office. Mestayer's We, Us & Co. No. 2, Dec. 3.

COLUMBUS.

Comstock's Opera House (Millers and Okey, managers): The Arion Club concert, 17th, was a grand success in every respect. Baker and Farron's Soap Bubbles drew good houses 18th and 19th, and seemed to give satisfaction. The Lillian Russell Opera co. opened in Polly 20th, to good house. Business fell off 21st when Polly was given at matinee and Billie Taylor in the evening. With the exception of Miss Russell and Frederick Solomon, the co. was very poor. Mr. Blanchet says he has canceled his dates for the present, and will go to Chicago to get a new co., and rehearse The Mirada. Rial, Bigger, Merson comb. 26th and 27th. Thalia Theatre co., Dec. 2 and 3.

Grand Opera House (Millers and Okey, managers): Hallen and Hart's Ideals drew crowded houses all week. John and James Russell (Erin's beauties), Polly McDonald, Fox and Van Aiken, in a great bar act, McMcAvoy and Hallen, Fitz and Webster, Frank Bush, Dorina and Rigoli, and a clever burlesque, My-Card-Oh, made an attractive bill. This week, Called Back. Next, Maggy Landing.

Buckeye: Shadows of a Great City will be put on at Comstock's, Dec. 8 and 9.—All the newsdealers had to request their orders for the Supplement Mirror. Collins headed the list.—Harry Rand will soon be with the boys on the Square.—Harry Whitney is in town, the Goblin's season having closed.—It is said that Frank Bush and Gus Bruno will star jointly next season.—Allen Sells will put a variety combination on the road.—Millers and Okey have renewed their lease of the Grand for two years, at an increase of $500 per annum.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): J. P. Pond, manager Clara Louise Kellogg, telegraphed Manager Hunt 14th: "Miss Kellogg well, and will sing." As a result the house was sold to the doors. On 16th, Manager Hunt and Pond had some lively telegraphic correspondence, the latter declaring that Miss Kellogg's physician forbid her singing before 18th, and offering Modora Henson in her stead. This did not suit, and the co. cancelled. Manager Hunt went to Delaware 19th, and attached box-office receipts for $950, amount claimed as his loss. Young Pond compromised by paying $200.

Items: Sam Leat, manager Rice and Barton's Minstrels, is in town to-day. Reports business good.—Charles Forbes, Manager Satan's Judgment, is doing advance work for his co. this week.

Supplement: The Mirror's Supplement receives much praise from those who were fortunate to secure a copy.

DAYTON.

The Grand (Reist and Dickson, managers): W. J. Scanlan and a good co. produced Shane-na-Lawn, 19th, to splendid business. The play is an Irish love story, prettily told, and noted for the absence of politics, redcoats, and the haughty land-owner, and without a carload of scenery or calciums, was very well received. Scanlan as Shane has ample opportunity to display his rare and pleasing abilities. He is undoubtedly the best singing Irish comedian on the stage. His voice is as sweet and melodious as it is voluminous, and all his songs are exceedingly well rendered. Marion Warren made a pretty Peggy, and, coupled with the wit of Shane, kept the audience well amused.

Conn. Hart M. Kendrick is in the city making arrangements for The Professor, Thanksgiving matinee and night.—John F. Ward, of the Stafford-Foster co., joins Kiralfys' Around the World in Eighty Days at Chicago, 23d, and leaves for San Francisco. His wife, Ida Ward, remains with the Stafford co.

Supplement) Manager Larry Reist framed The Mirror Supplement, and hung it in the most conspicuous place in the lobby of the Grand. He said: "It is the most beautiful piece of lithographic art that I have ever seen."

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Rosamy Rye appeared 16th and 17th, to very small houses. Co., with one or two exceptions, was very good. Baker and Farron, in a Soap Bubble, 20th, 21st, to fair houses. The specialties of Baker and Farron and Gracie Emmet were well received. Minnie Maddern, 26th; Sol Smith Russell, 27th.

Black's Opera House (Samuel Waldman, manager): W. J. Scanlan as Shane-na-Lawn, 18th, to a house that was crowded from top to bottom. Mr. Scanlan's new play proved to be the best that he has ever appeared in here, containing many neat bits of Irish wit and humor. Gus Reinhardt as Roland, and Marion Warren as Peggy, were very good. Daniel Sully, in Corner Grocery, 21st, pleased a good house. Fair house. Pat Rooney, 26th; We, Us & Co., 28th.

[illegible] of a skating rink, no doubt, had a [illegible] the slim houses that greet d th; [illegible] Scanlan appeared as Shane-na-[illegible] he was quite ill.—Katie Shields [illegible] co., on account of illness. [illegible] by Virgie Harrison.

KENT.

[illegible] (W. S. Keat, manager): Rice's Mi[illegible] business, on account of only [illegible] hours before their appear[illegible] Hall and Knowles' Argonauts [illegible] 20th. An appreciative au[illegible]dience. Mr. Knowles as Professor Jeremiah Gimcrack, and Fred. J. Long as Henry Hamilton and Simon Clamshell, in The Boarding School, were greeted with hearty applause. Jubilee Singers, 26th.

IRONTON.

Masonic Opera House (B. B. Ellesberry, manager): The Adah Richmond Burlesque co., in Sleeping Beauty, to a good house. Howorth's Hibernicon, Dec. 1.

LIMA.

Faurot Opera House (Quincy Kilby, manager): Gus Williams came 16th, in Oh, What a Night! to good business. Mr. Williams was supported by a good company, and the farce is really amusing. Williams' songs and recitations were well received. Dan Sully put on his Corner Grocery 20th, to a good house. Audience well pleased with the comedy and company. Mr. Sully and Master Malvey created a great deal of laughter. Barrow's Professor co., 28th.

Items: Harry E. Walcham has returned to Chicago.—Charley Crockett, of the Opera House orchestra, has just received an elegant new bass-viol, direct from France.—Mrs. Quincy Kilby has joined her husband here.—The Mirror Supplement found many admirers here.

OREGON.

PORTLAND.

New Market Theatre (J. P. Howe, manager): The Phœnix was the opening play of Milton Nobles' second week. It was followed by Interviews and Love and Law. These excellent comedy-dramas were well presented by Mr. Nobles and his fine company, and attracted large houses.

Casino Opera House: The Bert Dramatic co. opened its second week 9th, with Red Pocketbook, followed by A Prisoner for Life. Both plays were rather poorly presented, and drew only fair houses. Lewis Morrison, 16th, two weeks. He will draw large houses.

Items: Theodore Hamilton, J. P. Rutledge and Jean Clara Walters withdrew from the Bert co., and left for San Francisco, 10th.—Grace Hawthorne is playing the small towns near this city. She goes to San Francisco next month.—The Milton Nobles co. did the largest business of the season thus far.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Bartley Campbell's Siberia played last week to the second largest week's business of the season. Play was very well enacted throughout. Harrison and Gourlay in Out of the Frying-Pan Into the Fire, 20th; Oliver Byron, 30th.

Library Hall (Frederick A. Parke, manager): Lester and Allen's Minstrels last week to paying business. Business fell off after Tuesday night, and the week did not average as large as anticipated. Gus Williams, 23d; Lawrence Barrett, 30th.

Academy (H. W. Williams, manager): The Rentz-Santley party played to very large business last week. Co. gave a very good variety show. The burlesque Mikado was one of the best things ever given at this house. Kernelle' co. 23d; Howard Athenæum co. 30th.

Harris' Museum (P. Harris, manager): Lennox's Hoop of Gold closed a large week's business 21st. Katherine Rogers, 23d; Dick Gorman, 30th.

Gas: The Sixth Street Museum is playing to fairly good business.—Billy Lang, the carpenter-actor, will afflict the Southsiders on Thanksgiving night.—J. C. Kober, a local actor, will play The Sea of Ice in some of our surrounding small towns.—J. W. Carroll, ahead of John S. Murphy, arrived in town 21st. Murphy is playing the small towns of Western Pennsylvania.—The big German Thalia Opera co. will soon play at Library Hall. There's lots of money awaiting this co. here.—John Dignam arrived home last week. He will shortly produce his new play, Irish Ambition.—E. D. Wilt has retired from the management of the Sixth Street Museum.—Joseph Levy, ahead of Lawrence Barrett, is in town.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): Ida Siddons Specialty co., under the management of Peter Rice, attracted good-sized houses, 18th and 19th. The co. is composed of a member of capable people, and gives an entertainment that cannot fail to make an audience happy. The ladies are attractive both in face and form, and the costumes are very elegant. The extravaganza Chilperic was given its first presentation, and, taking everything into consideration, was fairly well produced. Draper's U. T. C. drew three full houses, 20th and 21st, as the co. and performance was an improvement on that of last season. I can speak in more favorable of both, so will not "tear them to pieces," as Mr. Draper indignantly says. I did (and deservedly so) one year ago. Buffalo Bill's Prairie Waif, 27th; Devil's Auction, 3d.

HARRISBURG.

Opera House (Markey and Till, managers): Three Wives to One Husband was the attraction 16th. The attendance was only fair, but larger than was deserved. Colonel Milliken announced this as a Parisian and New York success! Save the mark! Fritz in Ireland 17th to a good house. Emmet was most cordially welcome, and gave his usual pleasing impersonation of the happy Dutchman.

Opera House (H. J. Steele, manager): Called Back, by the Madison Square management 19th to fair business. Sara Jewett and Ralph Delmore as Pauline and Maori, respectively, were strong and effective; and the rest of the co. were very efficient. The play was handsomely staged, the scenery being remarkably fine. Lillie Hinton, 23d, week.

READING.

Academy of Music (John D. Mishler, manager): Frederic Bryton's new melodrama, Forgives; or, The Jack of Diamonds, 26th.

Grand Opera House (George M. Miller, manager): Called Back was very successfully rendered by Kate Claxton and Charles A. Stevenson 17th; large house. The Academy Opera co., with Jennie Winston, 18th and 19th, presented the popular and pleasing comic operas, La Perichole and Princess of Trebizonde. Good houses. J. K. Emmet delighted one of the largest audiences of the season with Fritz in Ireland 21st. Buffalo bill in The Prairie Waif, 26th; Lester and Allen's Minstrels, 27th.

EASTON.

Opera House (William M. Schultz, manager): Kate Claxton played Called Back to a good house 16th. Emmet in Fritz in Ireland drew only a fair house 21st. The star was suffering so severely from his old disease that he was incoherent in speech and unsteady in motion. He wisely omitted any attempts at singing. At the fall of the curtain he was roundly hissed by the outraged and disgusted audience.

Items: Sara Jewett and Harry Lee met Kate Claxton here on Monday to perfect plans for her co. No. 2 taking the road.—Max Rosenberg, masquerading under the borrowed name of Byron Douglass, still languishes in jail. He sought deliverance by habeas corpus, but the scheme failed of success.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): We, Us & Co., 17th, to good business. The Wages of Sin co., 18th and 19th, to light houses. The play is quite strong and well produced. Another name would swell the receipts.

OIL CITY.

Opera House (Kane and Rogers, managers): Rentfrow's Pathfinders presented Scraps 18th to fair business. Rainy evening kept many away. Kindergarden co., 20th, to good house. Audience delighted. Private Secretary, 26th; J. S. Murphy in Kerry Gow, 28th.

ERIE.

Opera House (Henry A. Foster, manager): Daniel E. Bandmann played 16th, 17th and 18th to good houses at low prices. Hamlet, Othello, Romeo and Juliet and Richard III. were given. Mr. Bandmann's assumption of the various characters shows him to be a careful and conscientious actor. Hamlet was the best effort. The support was fair. J. S. Murphy in Kerry Gow, 19th, to a large and well-pleased house, albeit many came expecting to see Joseph Murphy. Henry Chanfrau appeared as Kit 20th and 21st. Mr. Chanfrau is a good actor, but lacks the appearance and presence of his father. Those two thirsty characters, the Judge and Major, were well taken by Odell Williams and James Mitchell. The rest of the cast, excepting I. G. Patten as Manuel Bond, was not above the average. Business large.

FREDERICKSBURG.

New Opera House (C. E. Hunter, Jr., manager): Hardie-Von Leer co. in A Brave Woman, made many friends here. Good house. Myra Goodwin in Sis, 26th.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): W. E. Sheridan, 16th, in Louis XI., to a large, refined and enthusiastic audience. This was really a treat for our theatre-goers. Mr. Sheridan and support did admirably, and received encore after encore. Milliken's Comedy co. in Three Wives to One Husband, to a fair but dissatisfied audience. Mestayer-Vaughn co. in We, Us & Co., 19th, had to cancel on account of Mr. Mestayer being ill. J. K. Emmet, 26th; Jennie Calef in Little Muffets, 28th; Brave Woman, 30th.

POTTSVILLE.

Academy of Music (W. W. Mortimer, manager): Kate Claxton in Called Back, supported by Charles Stevenson, with fair co., to very good audience 18th, giving best of satisfaction. Jennie Calef, 26th, 27th.

NEWCASTLE.

Opera House (R. M. Allen, manager): Henry Chanfrau in Kit drew a very small audience 19th. J. S. Murphy in Kerry Gow, 26th; Fort's Opera co., 27th.

Items: I had a pleasant call from your Youngstown (O.) correspondent, Mr. James P. Wilson.—R. G. Scott, father of Mrs. Henry Chanfrau, accompanied by his wife, came up from Pittsburg 19th.

COLUMBIA.

Columbia Opera House (Joseph Zeamer, manager): Jennie Calef, 19th, 20th, 21st to good business. Lillie Hinton, 24th and 25th.

Items: There has not been a co. here this season that has not played to paying business.—The starting of all our iron works has brought 500 new people to town.

PITTSTON.

Music Hall (W. L. Evans, manager): A Night Off was greeted by a full house 16th. Wages of Sin, 20th; fair house.

BEAVER FALLS.

Foster's Opera House (C. B. Foster, manager): Cora Van Tassel's Dramatic co. appeared 18th to 21st to fair business. Miss Van Tassel is a charming little actress, and deserves a warm reception everywhere.

Sixth Avenue Theatre: Dan Sully's Corner Grocery played 16th to a very appreciative audience. People laughed till they could laugh no more, and thought Mr. Sully very funny in his Daddy Nolan. Good business. Chanfrau, in Kit, played 18th, but not to so good a house. The co. gave general satisfaction. Fort's Opera co. will produce The Doctor of Alcantara, 30th.

TITUSVILLE.

Academy of Music (R. W. Barnsdall, manager): The Jolly Pathfinders amused a large audience 19th by presenting their comedy, Scraps. It was fun from the time the curtain rose until it descended.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): J. K. Emmet as Fritz drew one of the largest houses of the season 19th. He had not visited the city in several years, but the audience appeared to be as well pleased as on previous occasions, and the general impression is that he has lost none of his old-time vigor. Madison Square co. in Called Back 20th; good audience. Sara Jewett gave an excellent impersonation of Pauline.

MEADVILLE.

Library Hall (Fred. G. Andrews, manager): Madison Square co., 17th, gave The Private Secretary to a large and delighted audience.

Item: The new Opera House is now nearly completed. It will be opened about the first of December by Lawrence Barrett.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): Janish closed a fairly successful week last Saturday night. Her play, Anselma, was new to our theatre-going people, and did not receive the attention it merited. The piece was elegantly mounted, and the support was of the best. This week the ever-popular Mr. and Mrs. George S. Knight and co., in Over the Garden Wall.

Providence Opera House (Robert Morrow, manager): The Mikado closed one of the most successful weeks ever known at this house. The attendance showed no signs of abatement up to the last performance, which was Thursday evening. Another week could have been put in to crowded houses. Friday evening Fanny Davenport opened a brief engagement in Fedora. The houses both evenings and matinee were well filled with our best society. This week, Roland Reed will be seen in his celebrated comedies. Friday and Saturday, his new play, One of the Boys. Week of 30th, John T. Raymond.

Theatre Comique (J. D. Hopkins, manager): The Australian Novelty comb. made the greatest hit of the season thus far. The houses were packed solidly every night. This week will be given the Bedouin Arabs. Ed. H. Sheehan, Ida Hulmes, Duncan, Clark and Williams, Lillie Allen, Dalton and Watts, Alice Gleason and John Brace.

Bits: The Dime Museum still retains its favor, with full houses from one o'clock until ten each day.—A new museum opened here Monday evening in the old Academy of Music.

NEWPORT.

Newport Opera House (Henry Bull, Jr., manager): Every available seat was occupied 20th, to see Roland Reed and an excellent co. in Humbug, which kept the audience in convulsions during the whole evening. The Golden-Wiley Affair, in Chestnuts, pleased a good audience 21st.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager): The week opened with Myra Goodwin in Sis, 16th, for two nights, to light houses. Miss Goodwin is a graceful little actress, and was well supported by George Richards and Louise Morse, the latter playing double. Lester and Williams, with Jennie Yeamans presented A Parlor Match 18th and 19th, to fair business. The support was up to the average; and the piece, though not as funny as A Bunch of Keys, elicited lots of laughter. Young Mrs. Winthrop was given 20th, 21st and matinee, with Lena Langdon in the title role. Light attendance. Buxton Scott and Mrs. Dick were well done by H. C. De Mille and Miss Maynard. The co. is inferior to the one which last appeared here. Business has been rather light. There is no special reason for this except the old maxim, "there is always a calm before the storm." The fair opens next week, when theatricals will take a sudden boom. John A. Stevens 26th, 27th, 28th.

Items: Mrs. Morse, who does Marm Pepper with the Myra Goodwin co., is also playing Delia Dooley in place of Mollie Revel, who was taken suddenly ill in Atlanta and left for New York. Mrs. Morse handled the part as though she had been playing it the whole season, and shared the honors equally with the star and leading man.—L. A. Doolittle's suit against John E. Owens for $1,700 damages comes up next week.—One newsdealer sold fifty extra copies of last week's Mirror.

COLUMBIA.

Opera House (Eugene Cramer, manager): Lester and Williams, supported by Jennie Yeamans, in A Parlor Match, 17th, to a large and appreciative audience, which was convulsed from the rise to the fall of the curtain.

Almost an Accident: As the Huntley and Gilbert co. had finished their engagement at the Opera House, with a matinee on Saturday, 14th, and having no engagement for that night, they accepted an invitation to give one performance in the Amusement Hall of the State Lunatic Asylum. During the first act three distinct reports werr heard as coming from the floor, and caused some uneasiness. Manager Cramer went to the chapel and found that the floor had settled three or four inches. He immediately came up and stepped upon the stage and stopped the performance. He told the audience what had happened, and advised them to leave as quietly as possible. There was no panic. The audience numbered 500.

TENNESSEE.

MEMPHIS.

Leubries Theatre (Joseph Brooks, manager): For three nights and matinee, opening 16th, Burr Oaks was the attraction. Owing to the weakness of the play and co., not very large houses attended. On Friday night John Jack and co. played Falstaff for benefit of sufferers by the Galveston fire. Falstaff was repeated at Saturday matinee.

Exposition Theatre: Baird's Minstrels appeared three nights and matinee, opening 16th to very good business. The co. came here almost unheralded, but gave a remarkably good performance, and became immediate favorites. Theatre remained closed; will remain so until much needed repairs are completed.

Items: The Dime Museum is still drawing large crowds and growing more popular daily.—People's Theatre is doing a good business with fair bill—Our old friend, Gus Moulton, turned up last week as manager of Burr Oaks.—John H. Russell has been thoroughly doing the town for Kate Castleton, who comes this week.—The Firmin-Jack Comedy co. are in rather a bad way here. The engagement at the Exposition Theatre last week was a complete failure, the audience on any occasion not numbering fifty souls. On Tuesday and Wednesday of last week they played at Y. M. H. A. Hall, giving East Lynne and Our Boys to wretched houses. Saturday night they appeared at Leubries for benefit of Galveston sufferers, but as I fear they were equally as much in distress, something must be done to get them out of town.

KNOXVILLE.

Staub's New Opera House (Fritz Staub, proprietor): Hoop of Gold 16th and 17th, to very good houses. Rain in torrents kept many away. The co. carry some very handsome scenery. Co. taken as a whole, was very good. Skipped by the Light of the Moon, 19th and 20th, had one of the largest houses of the season, it was one laugh from the time the curtain rose until the show was over. The Lennox Brothers were very fine. Niagara 26th; Milan Opera co. Dec. 4.

CHATTANOOGA.

James Hall (Stoops Brothers, managers): Bijou Opera co. presented Mikado in superb style 23d, and Girofle-Girofla 24th. The singing was good, but chorus not very full. Patti Rosa Dec. 5.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): The Private Secretary by W. H. Gillette and Madison Square co. was presented 16th, 17th and 18th, and highly delighted audience, being a most laughable comedy, and given by a firmly-balanced co.

Grand Opera House (J. O. Milsom, manager): Burr Oaks, with some very fine scenery, under the management of Messrs. Alexander and Moulton, drew very good houses 19th and 20th, with matinee 21st. It proved to be a very interesting play with many strong points. Miss Barclay was called home by sickness in her family 21st, but will rejoin the co. here 23d.

TEXAS.

DENISON.

McDougal Opera House (F. A. O'Malley, manager): Ada Gray in East Lynne, 12th. Good house. This lady is making a most excellent reputation in Texas, and will always be welcomed. Her voice and acting are superb and she carries her audience by storm. Support very good.

WACO.

McClelland Opera House (Sanford Johnson, manager): The World, J. Z. Little comb. revolved before a fair audience, 16th. The scenic effects were well brought out, considering the size of the stage, and were greatly admired. Same co., 17th, to discouraging business. Zozo, 27th and 28th.

Garland Opera House (J. P. Garland, manager): Baron Seeman, magician, 11th to 14th, to moderate business.

FORT WORTH.

Fort Worth Opera House (Mrs. Charles Benton, Katie Putnam and co. were billed for 13th and 14th, but owing to illness of Miss Putnam date was postponed until 16th and 17th. She was still too sick to play, and changed date to Dec. 14 and 15. Her illness caused a good many dates to be cancelled. Pauline Markham and co. appeared 18th in Two Orphans, 19th in Lost in Gotham. First night, fair house; second, very light. The co. is below the average and performance very unsatisfactory.

DALLAS.

Dallas Opera House (Greenwall and Freezeout, manager): Pauline Markham 16th and 17th. Two Orphans first night to a crowded house and Lost in Gotham second night to a fair audience. Performance considered good.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): The Mikado was reproduced by Prof. George Careless' Opera co. 13th to a large house. The performance was much superior to previous efforts, the co. feeling more at home, and a quicker movement was maintained throughout. Rag Baby co. 14th to a better house than when it appeared on its way to 'Frisco. Daniels as Old Sport is a whole show in himself. Fanny Rice is very good. In fact, the whole co. is excellent.

Supplement: The Mirror Supplement, now framed and hanging in our office, is much admired.

VERMONT.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): English Ballad Concert co., 17th; packed house. Miss Coffin, in readings, was well received. Weber Quartette had a full house 24th.

VIRGINIA.

NORFOLK.

Academy Music (H. D. Van Wyck, proprietor): Frederick Warde, 20th, in Richelieu; 21st, matinee, Julius Cæsar, and night Richard III. Good business. The applause, which was freely given, indicated that the talents of Mr. Warde and his strong support were fully appreciated.

Opera House: For week ended 21st, Cyril Searle co. in Rose Michel and Led Astray. Large business.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): The Knights of Labor Dramatic co., of this city, performed The Long Strike to a packed house 16th. Fred. Warde, 17th, 18th and 19th, played a most brilliant engagement, giving Virginius, Damon and Pythias, Lady of Lyons at matinee and closing with Richard III. The house was packed at each performance, and it remained for the closing night that a great many were turned away unable to gain admission. This must have been as gratifying to the management as it was complimentary to Mr. Warde. Hardie and Von Leer's Brave Woman co. closed the week to fair business. Rag Baby, 23th and 26th; Camilla Urso, 27th.

WEST VIRGINIA.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Henry Chanfrau as Kit, 16th, to a well-filled house. Although not as large as his father or as powerful in his speech he makes a good Kit. Miss Trenchard was laboring under a severe cold, but did well. The Major and Judge furnished ample amusement.

Points: Mr. Van Winkle has added greatly to the pleasure of his audiences within the past few weeks by engaging our city band (second in the State) which is organizing an orchestra for the Academy.

WHEELING.

Opera House (W. S. Foose, manager): Thatcher, Adah Richmond presented the Sleeping Beauty, 19th and 20th, to only fair business. The Zouave drill and the tableau representing the Bartholdi Statue were received with hearty applause. Gus William appeared in Oh! What a Night, 21st, for two performances. Business good. Williams is a favorite here. O'Neill's Monte Cristo, 30th; Louise Rial, Dec. 2 and 3; Burr Oaks co., 4th and 5th.

Academy of Music (Charles Shay, manager): Starr's Harris' Opera co. last week, presenting the Mikado, Chimes of Normandy, Girofle and Mascotte to good business. The co. has made many friends here. Moore-Vivian co., 30th, week.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): The engagement of Modjeska, opening 16th, was very successful, so far as attendance was concerned. All things being considered Modjeska's acting cannot be too highly praised, but her support, with the exception of the ladies, is very poor. Owen Fawcett's Big Bonanza co., opened 19th, for four nights, and has so far played to poor business. Mr. Fawcett gives an excellent impersonation of the Professor, but his support is only fair.—W. H. Power's Ivy Leaf co. opens 26th, four nights.

New Academy (Jacob Litt, manager): The Prisoner for Life opened 15th, to an audience that filled the house to the doors; but business has been very poor throughout the week. The Prisoner for Life is very sensational, and has some very fine scenery. Co. only fair. Emma Sheridan left the co. here and joined Kate Claxton, her place in Prisoner for Life being taken by Lizzie McCall. Kelly and Mason's Tigers week of 22d.

Items: Mme. Lean's Female Minstrels have been the attraction at Slensby's.—Jo-Jo is drawing crowds to the Dime Museum and in the auditorium a good stage performance is given hourly.—Harry Deakin, former manager of the Academy, was visiting friends in the city Thursday. Mr. Deakin was on his way East to arrange an opening in New York for his Japanese show. Fred. Hall, his old treasurer, goes East with him.—Lizzie May Ulmer in Dad's Girl will appear at the New Academy, 29th.

EAU CLAIRE.

Grand Opera House (J. E. Cass, manager): New York Opera co., 11th and 12th, in The Mikado filled dates to a fair business. First appearance of The Mikado. It pleased greatly.

CANADA.

BELLEVILLE.

Belleville Opera House (Henry Tammadge, manager): Companies still keep cancelling dates owing to smallpox rumors.

BROCKVILLE.

Opera House (Dan Derbyshire, manager): Day's International Theatre co., with Eugenia Lindeman as leading lady, have just closed a very successful season of fifteen nights and three matinees. Panic prices. The nights that the Queen's Evidence and Rosedale were put on every seat and box in the house was sold in advance.

MONTREAL.

Lytell Opera House: The Sea of Ice was produced week of 19th, and drew fair houses. The mounting of the play excelled any that has been put on at this house. The part of Carlos suited William Morris admirably. The World, 23d.

Theatre Royal: A variety company filled the week. The three Ying-Yangs, contorionists, performed some clever feats. The co. is just organized, and on Monday starts on the road. Clarke's Monte Cristo, 23d.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): The Vokes' Comedy co. played to good houses week of 16th. The co. is first-class and gives a very enjoyable entertainment. Dark Days Co., 26th, 27th and 28th.

Museum: Harry Lindley's co., in Divorce, appeared week of 16th to good business. Mattie Vickers in Jacquine, 23d, week.

Horticultural Pavilion: The Thursby Concert, 16th, was largely attended.

HAMILTON.

Grand Opera House (T. Reche, manager): Rhea kindly broke the monotony 16th appearing in Frou Frou and receiving a flattering reception, almost every seat to the theatre being occupied. The support on the whole was very good, while Mae Clark and Mr. Sullivan in leading roles divided honors with the star.

Items: George Leacock joined Rhea's co. here in the capacity of leading man. While here Rhea gave a performance in the Insane Asylum which was much appreciated.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A Brave Woman Co.: Greenville, S. C., 26; Augusta, Ga., 27; Columbia, S. C., 28; New Orleans, 30, week.

Aimee: Brooklyn, E. D., 23, week; Boston, 30, week; N. Y. City, Dec. 7, week; Pittsburg, 14, 15, 26; Cleveland, 17, 18, 19; Chicago, 21, week; St. Louis, 28, week.

Annie Pixley: Cincinnati, 23, week.

Ada Gray: Evansville, Ind., 26; Terre Haute, 27, 28; Crawfordsville, 30; Frankfort, Dec. 1; Kokomo, 2; Logansport, 3; Danville, Ill., 4; Champaign, 5; Galesburg, 8; Monmouth, 9; Rock Island, 10; Moline, 11; Davenport, 12; Chicago, 21, week.

After Dark Co.: Toledo, 23, week; Buffalo, 30, week; Erie, Dec. 7, 8, 9; Oil City, Pa., 10; Sharon, 11; Newcastle, 12; Brooklyn, 14, week.

Arthur Reham's Co.: Bradford, 26; Buffalo, N. Y., 27, 28; Erie, Pa., 30.

Adelaide Moore: Galveston, 25 to 28.

Alice Harrison: St. Louis, 23, week; Chicago, 30, week; Kansas City, 7, 8, 9; St. Joseph, 10; Omaha, Neb. 11, 12; Denver, 14, week.

Alone in London Co.: Jackson, Mich., 27; Ft. Wayne, Ind., 28; Chicago, 30, week; Minneapolis, Dec. 7, 8; St. Paul, 10, 11, 12; Chicago, 14, two weeks; Milwaukee, 28, week.

A Wife's Honor Co.: Chicago, 23, week.

Bowser Comedy Co.: Brooklyn, 23, week.

Bella Moore: Chattanooga, Tenn., 25, 26; Atlanta, Ga., 27, 28; Savannah, 30; Charleston, S. C., Dec. 1, 2; Columbia, 3; Spartanburg, 4; Greenville, 5; Charlotte, N. C., 7; Florence, S. C., 8; Wilmington, N. C., 9, 10; Newbern, 11, 12; Goldsboro, 14; Raleigh, 15.

Bartley Campbell's White Slave Co: Chicago, 23, week; Aurora, 30; Ottawa, Dec. 1; Streator, 2; Peoria, 3; Bloomington, 4; Springfield, 5.

Bartley Campbell's Siberia Co.: Philadelphia, 23, week; Baltimore, 30, week; Washington, Dec. 7, week.

Bartley Campbell's Clio Co.: Newark, N. J., 23, week; Buffalo, 30, week.

Bohemian Co.: Detroit, 27, 28; Milwaukee, Wis., 30, Dec. 1, 2, 3; Chicago, 7, week.

Burr Oaks Co.: Council Bluffs, Ia., 25, 26; Plattsmouth, 27, 28; Lincoln, 30, Dec. 1; Hastings, 2, 3; Grand Island, 4, 5; Fremont, 7.

Burr Oaks Co. (South): Lexington, Ky., 26; Richmond, 27; Frankfort, 28; Chillicothe, O., 30; Springfield, Dec. 1; Mansfield, 2; Newark, 3; Wheeling, W. Va., 4, 5; Steubenville, O., 7; Massillon, 8; Akron, 9; Youngstown, 10; Warren, Pa., 11; Bradford, 12.

Baker and Farron: Cleveland, 23, week; Louisville, 30, week; Dayton, Dec. 7; Chillicothe, 8; Zanesville, 9; Wheeling, W. Va., 10, 11.

Barney McAuley: Louisiana, Mo., 26; Marshall, 27; Sedalia, 28; Atchison, Kas., 30; Newton, Dec. 1; Wichita, 2, 3; Caldwell, 4; Wellington, 5; Emporia, 10; St. Joe, 12.

Bunch of Keys Co.: Washington, 23, week; Newark, 30, Dec. 1, 2.

Barrows' Professor Co.: Springfield, O., 26; Columbus, 27, 28; Detroit, 30, Dec. 1, 2.

Buffalo Bill Comb.: Reading, Pa., 26; Allentown, 27, Newark, 30, week.

Black Flag Co.: Logansport, Ind., 26; Elkhart, 27; Aurora, 28; Chicago, 30, three weeks.

Basye Dramatic Co.: Ottawa, Ill., 23, week; Decatur, 30, week; Aurora, 7, week; Joliet, 14, week; Bloomington, 21, week.

Boston Comedy Co.: Great Falls, N. H., 23, week.

Claire Scott: Thompsonville, Ct., 23, week.

Cora Van Tassel: Mercer, Pa., 23, week; Buffalo, 30, week; Springville, N. Y., Dec. 7, week.

Charlotte Thompson: Wilmington, Del., 26.

C. W. Couldock: Kansas City, 26, 27, 28; Leavenworth, Kas., 30; Lawrence, O., Dec. 1; Topeka, 2; Emporia, 3; Ft. Scott, 4; Sedalia, 5; St. Louis, 7, week; Louisville, 14, week; Nashville, 21, 22, 23; Memphis, 24, 25, 26.

Cyril Searle: Washington, 23, week.

Clara Morris: Cumberland

Holmes Grover: Wheeling, W. Va., 23, week; Cadiz, O., 30.
Huntley-Gilbert Co.: Jacksonville. Fla., 23 week.
In the Ranks Co.: Milwaukee, 26, 27, 28.
Ivy Leaf Co.: Milwaukee, Wis., 26 to 29; Chicago, 30, week; Springfield, Ill., Dec. 7, 8; Cairo, 9; Nashville, Tenn., 10, 11, 12; Indianapolis, 14, 15, 16.
Ida Mulle: Cohoes, N. Y., 26.
James O'Neill's Monte Cristo Co.: N. Y. City, 16, two weeks; Wheeling, W. Va., 30.
Joseph Jefferson: Haverhill, Mass., 26; Hartford, Ct., 27; New Haven, 28; Philadelphia, 30 week.
Janauschek: Manhattan, Kas., 26; Atchison, 27; Leavenworth, 28; Kansas City, Dec. 14, 15, 16.
Joseph Murphy: Chicago, 16, two weeks.
Joseph Proctor: Gloucester, Mass., 26; Beverly, 27; Ipswich, 28.
John T. Raymond: New Haven, 26; Middletown, 27; New London, 28; Providence, 30, week; Boston, Dec. 7, two weeks.
J. K. Emmet: Williamsport, Pa., 26; Danville, 27; Pittston, 28; Wilkesbarre, 30; Scranton Dec. 1; Binghamton 2; Port Jervis, 3; Paterson, N. J., 4; Plainfield, 5; Newark, 7, 8, 9.
John A. Stevens: Charleston, S. C., 26, 27, 28; Augusta, Ga., 30; Atlanta, Dec. 1, 2; Macon, 3, 4.
J. S. Murphy: Newcastle, Pa., 26; Butler, 27; Oil City, 28; Franklin, 30; Corry, Dec. 1; Warren, 2; Olean, N. Y., 3; Bradford, Pa., 4; Hornellsville, N. Y., 5.
J. B. Polk: New Orleans, 23, week; Beaumont, Tex., 30; San Antonio, Dec. 1, 2; Austin, 3; Brenham, 4; Houston, 5; Galveston, 6, 7.
Jeffreys Lewis: Los Angeles, Cal., 23, week.
Jennie Holman: Morrilton, Ark., 23, week.
J. Z. Little's World Co.: Sherman Tex., 26; Denison, 27; Paris, 28; Marshall, 30; Shreveport, La., Dec. 2, 3.
Jennie Calef: Pottsville, Pa., 25, 26; Williamsport, 27, 28.
Janish: Boston, 23, week.
Katherine Rogers: Pittsburg, 23, week; Cincinnati. 30, week.
Kittie Rhoades: Marietta, O., 23 to 27.
Katie Putnam: Waco, Tex., 25 to 27; Rockdale, 28; Austin, 30, Dec. 1; San Antonio, 4, 5.
Kidder's Niagara Co: Cairo, Ill., 26; Decatur, 27; Peoria, 28; Chicago, 30, week; Cleveland, Dec. 7, week.
Kindergarden Co.: Akron, O., 26, 27, 28; Toledo, 30, week; Chicago, Dec. 7, week; Buffalo, 21, week.
Kate Claxton: Washington, 23, week; N. Y. City, 30, week.
Kiralfys' Around the World: Denver, 23, week.
Kelly and Mason: Milwaukee, 23, week; Chicago, 30, week.
Louise Balfe Co.: Cedar Rapids, Ia., 30; Waterloo, Dec. 1.
Lizzie Evans: Wilkesbarre, Pa., 26; Ashland, 28; N. Y. City, 30, two weeks.
Louise Rial: Columbus, O., 26 to 30; Wheeling, W. Va., Dec. 2, 3.
Lillie Hinton: Harrisburg, Pa., 23, week; Reading, 30, week; York, Dec. 7, week; Johnstown, 14, week; Latrobe, 21, 22, 23; Greensburg, 24, 25, 26; McKeesport, 28, week.
Lotta: Rochester 26, 27, 28; N. Y. City, 30, two weeks.
Laura Dainty: Grand Rapids, Mich., 26; Grand Haven, 27; Big Rapids, 28, 29; Manistee, 30.
Lottie Church: Findlay, 23, week; Toledo, Dec. 7, week; Kent, 14; Erie, Pa., 15, 16, 17, 18; Syracuse, 21, week; Utica, 28, week.
Lawrence Barrett: Cleveland, 23, week; Pittsburg, 30, week; Buffalo, Dec. 7, week; Harrisburg, Pa., 10; Philadelphia, 21, two weeks.
Louise Forster: Newark Valley, N. Y., 23, week; Tioga, Pa., 30, week; Wellsboro, Dec. 7, week.
Lester-Williams-Yeamans Co.: Pensacola, Fla., 26; Mobile, Ala., 27; New Orleans, 30, week; Shreveport, Dec. 7, 8; Marshall, Tex., 9; Palestine, 10; Houston, 11, 12; Galveston, 13, 14.
Louise Pomeroy: Washington, 23, week; New Haven, 30, week; Brooklyn, Dec. 7, two weeks; Williamsburg, 21, week.
Lizzie May Ulmer: Jacksonville, Ill., 27; Springfield, 28; Milwaukee, 20.
Little Duchess Co.: Sioux City, Ia., 30, week.
Margaret Mather: N. Y. City, Oct. 13—indefinite season.
Mary Anderson: Boston, 23, two weeks.
Modjeska: Louisville, 23, week; Cincinnati, 30, week; Indianapolis, Dec. 7, 8, 9; Detroit, 10, 11, 12.
Milton Nobles: Helena, Mont., 23 to 26; Bozeman, 28; Miles City, 30; Bismarck, Dak., Dec. 1; Fargo, 2, 3; Crookston, 4; Winnipeg, Man., 7, week; Brainerd, Minn., 14; Duluth, 15, 16; Stillwater, 17.
Minnie Maddern: Springfield, O., 26; Chillicothe, 28; Washington, 30, week.
Myra Goodwin: Alexandria, Va., 26, 27.
M. B. Curtis: Brooklyn, E. D., 23, week.
Michael Strogoff Co.: Philadelphia, 16, three weeks; Lancaster, Pa., Dec. 7; Reading, 8, 9; Harrisburg, 10, 11; Easton, 12; N. Y. City, 14, two weeks.
May Blossom Co.: N. Y. City, 23, week; Philadelphia, Dec. 7.
Maggie Mitchell: Syracuse, 26; Cortland, 27; Binghamton, 28; Brooklyn, 30, week.
Moral Crime Co.: Philadelphia, 30, week.
Mattie Vickers. Toronto, Ont., 23, week; London, 30, week; Port Huron, Dec. 7.
Maude Granger: Taunton, Mass., 27.
Milton Aborn's Tourists: Kalamazoo, Mich., 26; Lansing, 27; Owosso, 28; E. Saginaw, 30; Ypsilanti, Dec. 1; Ashtabula, O., 2, Erie, Pa., 3, 4; Cleveland, 7, week; Chicago, 14 week.
Murray and Murphy: Pittsfield, Mass., 26; Waltham, 27; Natick, 28; South Farmington, 30; Woonsocket, R. I., Dec. 1; Milford, Mass., 2; Marlboro, 3; Clinton, 4; Worcester, 5; Southbridge, 7; Webster, 8; Danielsonville, Ct., 9; Norwich, 10.
Mr. and Mrs. George S. Knight: Providence, 23, week; Montreal, Can., 30, week.
Maxwell's Uncle Tom Co.: Circleville, O., 26; Xenia, 27; Middletown, 28; Troy, 30; Wapakoneta, Dec. 1; Kenton, 3; Larue, 4; Lima, 5.
Miner's Silver King Co. (Mack and Bangs): N. Y. City, 23, week; Philadelphia, 30, week; Brooklyn, Dec. 7, week; N. Y. City, 14, two weeks.
Mayer-Thorne Co.: Newark, O., 23, week.
Maude Atkinson: Beatrice, Neb., 26, 27, 28.
Muggs' Landing: Louisville, 23, week; Columbus, O., 30, week.
McElreth's Dramatic Co.: Louisville, 23 two weeks.
McCord's Comedy Co.: St. Charles, Mo., 23, week.
N. S. Wood: Cincinnati, 16, week; Louisville, 23, week.
Nobody's Claim Co.: Indianapolis, 23, week.
Owen Fawcett: St. Paul, 23, week; Chicago, 30, week.
Only a Farmer's Daughter: El Paso, Tex., 27, 28.
Only a Woman's Heart Co.: Fort Smith, Ark., 26; Little Rock, 27; Hope, 28.
Oliver Byron: Philadelphia, 23, week; Pittsburg, 30, week; Cincinnati, Dec. 7, week; Columbus, 14, week; Chicago, 21, two weeks.
Private Secretary Co. (Grover's): Oil City. Pa., 26.
Private Secretary and Professor Co. (W.H.Gillette): St. Louis, 23, week; Memphis, 30, Dec. 1, 2; Little Rock, Ark., 3; Hot Springs, 4; Texarkana, 5; Dallas, Tex., 7, 8; Galveston, 9, 10; Houston, 11, 12; New Orleans, 14, week; Mobile, Ala., 21; Montgomery, 22; Selma, 23; Birmingham, 24; Rome, Ga., 25; Atlanta, 26.
Pavements of Paris Co.: Rochester, N. Y., 23, week; Troy, 30 week; Montreal, Can., Dec. 7, week.
Prisoner for Life Co.: Chicago, 23, week; Kansas City, 30, Dec. 1, 2; St. Joseph. 3; Omaha, Neb., 4, 5; Des Moines, Ia., 7, 8.
Pauline Markham: Galveston, 25, 26; Tyler, 27, 28.
Peck's Bad Boy Co., No. 1: Columbia, S. C., 26; Charleston, 27; Spartanburg, 28; Greenville, 30.
Peck's Bad Boy Co. No. 2: Fall River, Mass., 26; Newport, R. I., 27; N. Attleboro, Mass., 28; Bristol, Ct., 30; New Bedford, Mass., Dec. 1; Worcester, 2; Spencer, 3; Springfield, 4, 5.
Patti-Rosa: Vicksburg, Miss., 26; Jackson, 28; Birmingham, Ala., 30, Dec. 1; Pulaski, Tenn., 2, Huntsville, Ala., 3; Rome, Ga., 4; New Orleans, 7, week.
People's Theatre Co.: Yankton, Da., 23, week; Omaha, Neb., 30, week; Des Moines, Ia., Dec. 7, week.
Rosina Vokes: Philadelphia, 30, week; Chicago, Dec. 7, two weeks; New York, 21, four weeks.
Roland Reed: Providence, 23, week; Worcester, Mass., 30; New Haven, Dec. 1, 2; Wilkesbarre, Pa., 3; Scranton, 4; Trenton, N. J., 5; Norfolk, Va., 7, 8; Richmond, 9, 10; Lynchburg, 11; Columbia, S. C., 12; Charleston, 14, 15; Savannah, Ga., 16, 17; Macon, 18; Augusta, 19; Atlanta, 21, 22; Montgomery, Ala., 23; Mobile, 25, 26; New Orleans, 28, week.
Rose Coghlan: Albany, 25 to 28.
Rose Wood Comb.: Portland, Ore., 23, two weeks.
Rhea: Chicago, 23; Adrian, Mich., 30; Battle Creek, Dec. 1; Jackson, 2; Grand Rapids, 3, 4, 5.
Robson and Crane: Philadelphia, 23, two weeks.
Randolph's Novelty-Burlesque Co.: Louisville, 23, week; Chicago, 30, week; St. Louis, Dec. 7, week; Chicago, 14, week.
Romany Rye Co.: Cincinnati, 23, week; Indianapolis, 30, week; Louisville, Dec. 7. week.
Rag Baby Co. (Western): Kansas City, 26, 27, 28; St. Louis, 30, week.
Rag Baby Co. (Eastern): Richmond, Va., 25, 26; Norfolk, 27, 28; Charleston, 30, Dec. 1, 2, 3; Baltimore, 16, week.
Redmund-Barry Co.: New Britain, Ct., 26; New Haven, 27, 28.
Rentfrow's Pathfinders: Erie. Pa., 26, 27, 28; Ashtabula, O., 30; Alliance, Dec. 1; Akron, 2; Norwalk, 3.
Ransom Dramatic Co.: Sioux Falls, Dak., 30, week; Mitchell, Dec. 7, week; Huron, 14, week.
Sol Smith Russell: Springfield, O., 27; Cincinnati, 30, week
Shadows of a Great City: Philadelphia, 23, week; Baltimore, 30 week; Columbus, O., Dec. 8, 9
Salsbury's Troubadours: San Francisco, Nov. 2, four weeks; Denver, Dec. 7; Hastings, Neb., 14; Lincoln,
Salvini: Hartford, Ct., 26; Springfield, Mass., 27; Lynn, 28; Boston, 30, two weeks; Philadelphia, Dec. 14.
Stranglers of Paris: Worcester, Mass., 23, week; Syracuse, 30, week; Utica, Dec. 7, week.
Skating Rink Co. (Nat Goodwin): N. Y. City, 23, two weeks.

Sherwood Comedy Co: Franklin, Tenn., 30; Pulaski Dec. 1; Athens, Ga., 2; Decatur, Ala., 3; Tuscumbia, 4; Florence, 5; Corinth, Miss., 7; Booneville, 8; Topeka, 9; Okalona, 10.
Sawtelle Comedy Co.: Milton, Pa., 30, week.
Sallie Price: Findlay, O., Dec. 1.
Skating Rink Co. (Jacques Kruger): San Francisco, 23, three weeks.
Skipped by the Light of the Moon: Pittsburg, 23, week; Cleveland, 30, Dec. 1, 2; Detroit, 3, 4, 5; Chicago, 7, week; St. Louis, 14, week.
Skipped by the Light of the Moon: (Fowler and Warmington's Co.): Augusta, Ga., 26; Savannah, 27, 28; Charleston, 30; Columbia, Dec. 1; Charlotte, N. C., 2; Lynchburg, Va., 3; Staunton, 4.
Storm-Beaten Co.: Rochester, 26, 27, 28; Buffalo, 30, week.
Stafford-Foster Co.: Lowell, Mass., 25, 26, 27; Beaver Falls. Pa., Dec. 1, 2; Baltimore, Md., 7, week.
Streets of New York Co.: Kingston, Ont., 26; Belleville, 27, 28; Toronto, 30, Dec. 1, 2; London, 3; St. Thomas, 4; Chatham, 5, 6; Detroit, 7, 8, 9; Findlay, O., 10; Kenton, 11.
Smith's Uncle Tom Co.: N. Y. City, 23, week; Englewood, Ill., 30, Dec. 1.
Standard Dramatic Co.: Rome, 16, two weeks; Bath, 30, week.
Silver Spur Co.: Vinton, Ia., 25, 26; Waterloo, 27, 28; Marshalltown, 30, Dec. 1; Newton, 2, 3; Oskaloosa, 7, 8; Albia, 9, 10; Mt. Pleasant, 11, 12; Fairfield, 14, 15; Ottumwa, 16, 17; Des Moines, 18, 19; Creston, 25, 26.
Tin Soldier Co.: Cincinnati, Dec. 7, week; Indianapolis, 26, 27, 28; Cincinnati, 30, week.
Two Johns Co.: Indianapolis, 26, 27, 28; Louisville, 30, week; Madison, Ind., Dec. 7.
Thomas W. Keene: Minneapolis, 23, week; St. Paul, 30, week; Milwaukee, Dec. 7, week.
Tavernier Co.: Lansing, 30, week.
Ullie Akerstrom: Salem, Mass., 26; Amesbury, 27, 28; Biddeford, Me., 30, two weeks.
World Co.: N. Y. City, 30, week; Brooklyn, Dec. 7, week; N. Y. City, 14, week; Boston, 21, week; Philadelphia, 28, week
W. J. Scanlan: St. Louis, 23, week; Quincy, Ill., 30, Dec. 1; Keokuk, Ia., 2; Burlington, 3; Davenport, 4; Ottawa, 5; Chicago, 7, week; Cincinnati, 14, week; Toronto, 21, week.
Wallick's Bandit King Co.: New Orleans, 23, week; Mobile 30, Dec. 1; Pensacola, Fla., 2; Selma, Ala., 3; Montgomery, 4, 5; Birmingham, 7, 8; Atlanta, Ga., 9, 10; Augusta, 11, 12; Savannah, 14, 15; Charleston, S. C., 16, 17; Columbia, 18, 19.
Wellesley-Sterling Co.: Harlem, N. Y., 23, week.
W. J. Ferguson: Syracuse, 26, 27, 28.
We, Us & Co.: Baltimore, 23; Trenton, N. J., 30; Wilmington, Del., Dec. 1, 2; Paterson, 5; Brooklyn, 7, week.
We, Us & Co. No. 2: Fort Wayne, Ind., 26; Piqua, O., 30; Middletown, Dec. 1; Springfield. 2; Chillicothe, 3; Portsmouth, 4; Lancaster, 5; Newark, 7; Mansfield, 8; Massillon, 9; Canton, 10; Meadville, O., 12.
Wages of Sin Co.: Washington, 23, week; Philadelphia, 30, week.
Waite's Comedy Co.: Washington, Pa., 23, week.
Wren Comedy Co.: Whitney's Point, N. Y., 26; Unadilla, 27; Oneonta, 28.
Wilbur Dramatic Co.; Emporia, Kas., 23, week.
Young Mrs. Winthrop Co.: Selma, Ala., 26; Montgomery, 27; Mobile. 28; New Orleans, 30, week.

OPERA AND CONCERT COMPANIES.

Arion Bell-Ringers: Marysville, Kas., 26, 27, 28.
Adah Richmond Burlesque Co.: Bridgewater, Pa., 26; Greensburg, 27; Johnstown, 28; Philadelphia, 30, week; N. Y. City, Dec. 7, two weeks; Brooklyn, 21, week.
Blanche Corelli: Montreal, 23, week; N. Adams, Mass., 30, week; Manchester, Dec. 7, week; Lowell, 14, week.
Bijou Opera Co.: Troy, Ala., 26; Eufaula, 27; Albany, Ga., 27; Thomasville, 30; Brunswick, Dec. 1, 2; Jacksonville, Fla., 3, 4, 5.
Bennett and Moulton's Co. A: Utica, N. Y., 23, week; Ithaca, 30, week.
Bennett-Moulton Opera Co. B: Easton, Pa., 23, week.
Boston Ideals: St. Paul, 23, week; Minneapolis, 30, week.
Clara Louise Kellogg: Louisville, 27; Nashville, Tenn., 28; Murfreesboro, 30; Chattanooga, Dec. 1; Huntsville, Ala., 4; Columbia, Tenn., 5; Atlanta, Ga., 6.
Carleton Opera Co.: San Francisco, Oct. 26, five weeks; Sacramento, Dec. 3, 4; Salt Lake, 7 to 10; Cheyenne, W. T., 12; Denver, 14, week; Omaha, Neb., 21, 22; Des Moines, Ia., 23.
Camilla Urso: Norfolk, Va., 26; Richmond, 27; Hampton, 28; Petersburg, 30; Suffolk, Dec. 3; Raleigh, 15.
Duff's Mikado Co.: Chicago, 23, two weeks.
Emma Abbott Opera Co.: Lincoln, Neb., 27, 28; Omaha, 30, Dec. 1; St. Joseph, Mo., 2; Leavenworth, Kas., 3; Lawrence, 4; Topeka, 5; Kansas City, 7, week.
Emma Nevada Concerts: San Jose, Cal., 27.
Fort's Opera Co.: Baltimore, 23, week; Norfolk, Va., 30, Dec. 1; Petersburg, 2, 3.
Ford's Mikado Co.: Des Moines, Ia., 25, 26; Hot Springs, Ark., 27, 28.
Grau's English Opera Co.: Denver, 23, week; Cheyenne, W. T., 30, week; Butte City, Mont., Dec. 7, two weeks; Helena, 21, week.
Harris Opera Co.: York, Pa., 30, week; Pottsville, Dec. 7, week; Shenandoah, 14, week.
Judic: Chicago, 23, week; San Francisco, Dec. 3, three weeks.
Milan Opera Co.: New Orleans, 16, two weeks.
Mapleson Opera Co.: N. Y. City, 2. three weeks.
McCaull's Opera Co.: Columbus, O., 29. Louisville, 30, week; N. Y. City, Dec. 7, four weeks.
McCaull's Mikado Co.: Philadelphia, 5—indefinite season.
McGibeny Family: Parsons, Kas., 26; Cherryvale, 27; Independence, 28; Winfield, 30; Newton. Dec. 1, 2, 3.
Milliken Opera Co.: McKeesport, Pa., 26; Wheeling, W. Va., 27, 28.
Pyke's Mikado Co. Little Falls, N. Y., 26; Lyons, 27; Canandaigua, 28; Olean, 30; Bradford, Pa., Dec. 1; Salamanca, 2; Warren, 3; Franklin, 4; Butler, 5; Mercer, 6, 7; Newcastle, 8.
Peake's Mikado Co.: Newton, Kas., 26; Wellington, 27; Wichita, 28.
Rice's Mikado Co.: Findlay, O., 30.
Stetson's Mikado Co.: Meriden, Ct., 26; Worcester, Mass., 27, 28; Lowell. Dec. 1, 2, 3.
Thalia Opera Co: Columbus, O., Dec. 4, 5.
Thompson Opera Co.: Cheyenne, 23 to 26; Colorado Springs, 27; Pueblo, 28; Leadville, 30 to Dec. 3.
Wilbur Opera Co.: Manchester, 23, week.

MINSTREL COMPANIES.

Barlow, Wilson and Rankin's: Baltimore, 23, week; Washington, 30, week.
California: Jamestown, N. Y., 26; Warren, Pa., 27; Titusville, 28; Oil City, 30; Butler, Pa., Dec. 5.
Hi Henry's: Hudson, N. Y., 26; Catskill, 27; Kingston, 28; Rondout, 30; Poughkeepsie, Dec. 1; Fishkill, 2; Peekskill, 3; Sing Sing, 4.
Haverly's: Topeka, 26; Leavenworth, 27; Atchison, 28; Des Moines, 30; Cedar Rapids, Dec. 1.
Kersands': Columbus, Tex., 26; Beaumont, 27; Lake Charles, La., 28.
Lew Johnson's: Newark, O., 26.
Lester and Allen's: Reading, Pa., 27; Wilmington, Del., 28; Baltimore, 30, week.
McNish, Johnson and Slavin's: Boston, 23, week; Portland, Me., 30; Haverhill, Dec. 5.
McIntyre and Heath's: St. Joe, Mo., 26; Ottawa, Kas., 27; Lawrence, 28; Kansas City, 30, Dec. 1, 2; Topeka, 3, 4; Louisiana, Mo., 5; St. Louis, 7, week; Denver, 21, week.
New Orleans: Madison, Ind., 26; Newcastle, 27; Dunkirk, N. Y., 28; Buffalo, 30. Dec. 1.
Rice and Barton's: Greenville, O., 26; Athens, 27; Marietta, 28.
T. P. W.: Chicago, 23; Grand Rapids, Mich., 30; Pittsburg, Dec. 7, week.

VARIETY COMPANIES.

Argonauts: Ft. Wayne, Ind., 23, week; St. Catherines, Can., 28; Toronto, 30, week.
All-Star Specialty Co.: Denver, 30, week.
Australian Novelty Co.: New Haven, 23, week; Brooklyn, 30, week.
Collars and Cuffs Co.: Montgomery, Ala., 23, week; Nashville, Tenn., 30, week; Buffalo, Dec. 7, week; Syracuse, 21, week.
Castine's Co.: Fort Wayne, Ind., Dec. 3, 4, 5.
Dick Gorman: Cincinnati, 23, week; Pittsburg, 30, week.
Davene's Attractions: Philadelphia, 23, week; N. Y. City, 30, week; Pittsburg, Dec. 7, week.
Gibson-Ryan Co.: Troy, 23, week; Montreal, 30, week.
Gray-Stephens Co.: Buffalo, 23, week; Cleveland, 30, week; Columbus, Dec. 7, week; Toledo, 14, week; Cincinnati, 21, week.
Hallen and Hart: St. Louis, 23, week.
Howard Athenæum Co.: Baltimore, 30, week; Pittsburg, Dec. 7, week; Louisville, 14, week.
Ida Siddons' Co.: Newark, 23, week.
Jones-Montague Co.: Amsterdam, N. Y., 26; Cohoes, 27; Hudson, 28; Catskill, 30; Rondout, Dec. 1; Kingston, 2; Middletown, 3; Port Jervis, 4.
Kernells' Co.: Pittsburg, 23, week.
Lillie Hall's Burlesque Co.: Boston, 23, week.
Leonzo Brothers: Syracuse, 23, week.
Lang's Specialty Co.: Brooklyn, E. D., 23, week.
Lilly Clay's Gaiety Co.: Indianapolis, 23, week; Terre Haute, 30; Lafayette. Dec. 1; Aurora, 2; Madison, 3; Eau Claire, Wis., 4; Stillwater, Minn., 5; St. Paul, 7, week; Minneapolis, 14, week; St. Louis, 21, week.
Lida Gardner's Co.: Memphis, 23, week.
Moore-Vivian Co.: Jamestown, N. Y., 26; Corry, Pa., 27; Oil City, 28; Wheeling, W. Va., 30, week; Akron, O., Dec. 7, week.
Nonpareil Star Co.: Buffalo, 23, week.
Pat Rooney's Co.: Springfield, 26; Richmond, Ind., 27; Hamilton, O., 28; Cincinnati, 30.
Reilly and Wood's Co.: Philadelphia, 30, week.
Rentz-Santley Co.: Chicago, 23, week; Milwaukee, 30, week.
Suydam's Co.: Buffalo, 23, week; Brockport, Dec. 4, 5.
Silbon Co.: Chicago, 23, week; Indianapolis, 30, week; Cincinnati, Dec. 7, week.
Vim's Vivacities: Oxford, 23, 24; Connersville, 26, 27; Dublin, 28; Lebanon, 30, week.

MISCELLANEOUS.

Howarth's Hibernican: Ironton, O., Dec. 1.
Morris' Canine Paradox: Bloomington, Ill., 26, 27, 28; Danville, 30, Dec. 1; Lafayette, Ind., 2 to 5; Crawfordsville, 7, 8; Terre Haute, 9 to 12.
Miaco's Humpty Dumpty: Brockton, Mass., 23, week.
Professor George Bartholomew's Equine Paradox: Omaha, Neb., 23, week; Council Bluffs 30 week
Tony Denier: Chicago, 23, week; Detroit, Dec. 3, 4, 5.
Professor Reynolds (Mesmerist): Sherbrooke, Can., 23, week; Richtown, 30, week.

CIRCUSES.

Austin's: Toronto, 23 to 26; Guelph, 27, 28; Galt, 30, Dec. 1; Stratford, 2, 3; London, 4, 5; Woodstock, 7, 8; St. Thomas, 9, 10.
Bristol's Equescurriculum: Waterbury, Ct. 23, week; New Haven, 30, week; Norwalk, Ct., Dec. 8, 9; Danbury, 10, 11, 12; Poughkeepsie, N. Y., 14, 15, 16; Cohoes, 17, 18, 19.
Cole's: Madison, Fla., 26; Monticello, 27; Tallahasse, 28; Marianna, 30; Pensacola, Dec. 1; Pollard, Ala., 2; Mobile, 3; Greenville, 4; Birmingham, 5.
Sells Brothers': Rome, Ga., 26; Henderson, 27; Talladega, 28.

Romeo and Juliet as a Solar Myth.

It has long been my opinion that all tales of human life, whether told in drama, epas, or romance, are but the impersonation of the great all-pervading story of the Sun's progress through the heavenly path of the Zodiac—the "lao daios," or "days of Jove," on which supernal journey so many mundane fables of gods and heroes have been founded.

Witnessing of late the performance of the tragedy of Romeo and Juliet, I was more profoundly impressed than ever by the sequence of the events therein set before me, and their correlation to the theme of the epas, as thus: Romeo is the Sun. Rosalind is Daphne, the first shimmer of dawn, of whom Romeo is enamored in his nascent ascension toward manhood, but whose misty charms have no power to receive or communicate the warmth of the coming luminary. Juliet is Aurora, the rosy-fingered goddess, the true dawning of day, whom, when she appears, puts to flight and utterly disperses the pale glimmer that preceded her coming. To her Romeo gives, and from her, in turn, receives, the warmth and light of love that is to illumine life if prosperous, or to sink in darkness if eclipsed.

The fiery Tybalt is the comet, troubling the course of nature by his eccentric action (as was held by ancient astronomers and astrologers). Through him the placid stream of events, the harmonious relations of the spheres, are perturbed, and dark storms invade the scene. The Sun (Romeo) is obscured (vanished). The Dawn falls away for lack of his light, is brought back from the tomb (darkness) by the passing gleam through the rifted clouds, typified by Romeo's return; but, on the withdrawal of that transient ray, sinks into night, and death again.

My space will not permit of a more elaborate comparison of the mythos of the play, but if my readers will take the pains to study the tragedy with the aid of the hints above given, they will find that in the smallest particulars the Sun myth is carried out—as Mercutio, the Morning Star, quenched by the Comet's baleful rays; the Nurse, the accomplice clouds that at once give entrance to and hide the rays of the solar luminary, and so on through the whole list of characters and events.

F. L.

Dramatic Sagacity.

There is a story told of the late Commodore Vanderbilt, the richest man in America, and having for his successor a son held to be the richest man in the world, which seems to have a special pertinence at this time. When the ancient mariner was engaged in navigating the East River with a small steamboat, there might have been seen on the deck a square, green box, which was loaded with iron cable weighing a ton or more. Whenever the vessel wobbled in the turbulence of Hell Gate, or rode wild on the billows of the open Sound, a voice was heard from the pilot-house, crying authoritatively, "Larboard the box!" Conformity to this summons always righted up the craft and sent it on its way with speed and surety of a safe arrival at its landing-place.

This method, so successful in the water, was transferred by the sagacious Commodore to land, where in his railroad and Wall street operations he always kept within reach and at command a strong box stored with gold instead of iron, and in all emergencies he was thus prepared to throw upon the market a decisive counterpoise and to steer it as he wished.

No better prompting in the affairs of the world can be employed in a critical emergency, when a point is to be carried, than to "Larboard the box." To this the dramatist conforms when he throws his force—upon some prime incident or situation, and rights up so that it may run steady—on the keel. So the manager, when he finds his houses careening, by throwing in an extra thousand, say in advertising, succeeds in placing himself before the wind and rushing on with a full sail. The actress, too, may be said to make a pretty loud call upon the larboarding of the box when she casts upon the stage deck a new dress by Worth, or a diamond of extra caratage. On other fields—the battle ground, when the General takes the head of the column; the lawyer, when he rolls out his alibi; the engineer, when he piles on the steam to pass a junction with an overloaded train—all summon the extra power vested in the box to take them safely through.

Savannah, Ga.

Theatrical people are given special rates at the well-known Harnett House, Savannah, Ga.—*Com.*

Academy, Denver, see ad. in "Managers Directory." —*Com.*

MME. IVAN C. MICHELS.
Dramatic Artist and Teacher of Elocution. Shakespeare a specialty. Permanent address, 330 East 14th street. Professional ladies and gentlemen coached in the leading characters of tragedy and comedy

First Old Woman and Heavies.
The Black Crook closes season on the 14th, in consequence of which MME. NEUVILLE will be AT LIBERTY. Permanent address,
442 Pacific street, Brooklyn, N. Y.

SECOND-HAND
STAGE SCENERY
FOR SALE.
We have for sale the following scenery, which we will sell
AT A BARGAIN.
One set of scenery consisting of fine drop-curtain, 15x28 feet, ten scenes (on drops) 14x22 feet, all wings, borders, set pieces, etc. All rollers and frames ready to set up.
One set of scenery consisting of elegant drop-curtain, 13x28 feet, and nine scenes on flats. Scenes 11x22 feet. All set pieces, wings, borders, foot and border lights. Only used three days and good as new. All ready to set up.
One set of scenery consisting of drop-curtain, 12x16 feet, five scenes, 10x15, on drops. Suitable for small hall. All ropes, rollers, pulleys, etc., ready to set up.
To any one in need of scenery of sizes mentioned this is a rare opportunity.
SOSMAN & LANDIS.
SCENIC STUDIO, 277 AND 279 S. CLARK STREET, CHICAGO, ILL.

NEW ORLEANS, LA.
VICTOR'S
NEW HOTEL
AND RESTAURANT.
No. 31 Bourbon St. (Denver branch Charpiot)
Elegantly Appointed.
Cuisine Unexcelled.
Five Minutes Walk to Theatres
I am now prepared to furnish the Profession the best of accommodations in the city at most reasonable rates.
VICTOR BERO, Proprietor.

DENISON HOUSE
INDIANAPOLIS.
THE LEADING HOTEL OF THE CITY,
and only Hotel having
All Modern Improvements.
Steam, Passenger and Baggage Elevator, Electric Light, Electric Bells. Within one block of English's Opera House. Next door to Grand Opera House.
Professional patronage especially desired and rated accordingly.
H. B. SHERMAN, Proprietor.

TO THE PROFESSION.
Huntley House, Harbor Island.
MAMARONECK, WESTCHESTER CO., N. Y.
Twenty miles from the city.
Boating, Bathing and Fishing.
The house is pleasantly located in the harbor, half a mile from the railroad station and quarter of a mile from the mainland.
For particulars relative to board, etc., address
J. T. HUNTLEY.

THE RESORT OF THE PROFESSION
EUGENE BREHM.
10 Union Square, New York
The choicest refreshments always on hand.
ALSO NOTARY PUBLIC.

HOTEL ABBOTTSFORD.
Cor. 38th street and 6th avenue.
VERY LIBERAL RATES.

Ladies Made Beautiful.
STAGE AND STREET COSMETIQUES.
The Form Beautifully and Permanently Developed by the only Method Known to Science.
The Face, Shoulders, Limbs, etc., all made to harmonise. Flesh increased or reduced from ten to fifteen pounds per month.
THE SKIN BLEACHED BEAUTIFULLY WHITE.
Wrinkles, Pittings, Freckles, Moles, Moth, Blackheads and superfluous hair permanently removed.
Hair, Brows and Lashes restored and dyed any shade.
Birth marks from any cause removed permanently by a Russian method. Deformed or ill-shaped noses made straight to suit the face.
Circulars and endorsements mailed on receipt of 6 cents in stamps.
MADAME LATOUR,
New York's Popular and Reliable Cosmetique,
2146 Lexington Avenue, New York City.

SEASON 1885-86.
RICHARDSON & FOOS.
THEATRICAL
Printers and Engravers.
112 FOURTH AVE.
Near 12th Street, NEW YORK
Most Complete Show Printing House in the World.
NONE BUT THE BEST ARTISTS ENGAGED. FIRST-CLASS WORK ONLY.
Orders solicited. Estimates cheerfully given. All orders promptly executed with neatness and dispatch.
Address GEORGE PATTERSON, Sole Executor, Etc.

HARLEY MERRY, Scenic Artist.
The Studios, Franklin Avenue, City Line, Brooklyn.
Harley Merry's Scenic Establishment being the largest paint-room in the world, and fitted with all modern appliances, both for painting and building scenery, offers the greatest facility for production of the finest work in any quantity or on any scale of magnitude and splendor.
Postal and telegraph address, FLATBUSH, L. I.

FURNISHED ROOMS. Möblirte Zimmer. Chambres furnies. En suite or singly. Meals if desired.
MRS. BEAVEN,
145 West 36th street.

PROFESSIONALS INVITED.
Excellent accommodations.
MRS. ABBIE WENTWORTH,
25 Elm Place, Brooklyn, N. Y.

TO THE PROFESSION.
Excellent board and accommodations.
MRS. LE COUNT,
317 East 14th Street, New York.

CALL!
BANNOCKBURN CHEVIOTS, Suits to measure [illegible]
CLAYS WORSTED, 4 Button Cutaway, Suits to measure [illegible]
ENGLISH CORKSCREW (all shades) Suit to measure [illegible]
FOREIGN DIAGONALS and BROADCLOTHS Dress Suit to measure [illegible]
FUR LINED OVERCOATS, to measure, from [illegible]
Newmarkets, Surtouts, Chesterfields and Cape Coats, to measure, from $20 up.
TROUSERS, to measure, from $5 up.
J. B. DOBLIN & Co.
TAILORS AND IMPORTERS.
134 Bowery.
Samples and self-measurement chart sent on application.

A. J. COLE & CO.

SUCCESSORS TO
T. W. LANOUETTE.
COSTUMIERS FOR BALLS, THEATRES AND TABLEAUX.
118 Fourth Avenue, NEW YORK.
Historical, Theatrical, Fancy Dresses, Ball Costumes, Evening Dresses, Dominos, Masks, Armors, Jewels, Swords. Amateur Theatricals a specialty.
Amateur associations out of town should send for estimates.
Church Tableaux, Old Folks, Dickens Parties. Goods sent everywhere. Entire wardrobes made to order at short notice and moderate rates.
Ladies' department still under the management of Madame Kate Brehm.

F. ROEMER,
Successor to A. ROEMER & SON,

THE LARGEST HISTORICAL
Costumer & Armorer
IN AMERICA.
Also costumer for all the principal theatres: Fifth Avenue Theatre, Grand Opera House, [illegible] Theatre, Madison Square Theatre, Niblo's Garden Theatre, New Park Theatre, People's Theatre, Fourteenth Street Theatre.
No. 8 UNION SQUARE, NEW YORK.

EAVES.
Leading American Costumer.
63 EAST 12TH STREET, NEW YORK.
Largest newly made wardrobe on hire in America.
Complete outfits for all the operas and costume plays.
Out of town parties should write for estimates before contracting elsewhere.
Goods sent C. O. D. everywhere.

MME. P. A. SMITH.
Dress-Making in all its Branches.
Particular attention given to theatrical costumes.
117 WEST 46th STREET, NEW YORK.

CHARLES
HAWTHORNE.
COSTUMES. 896 BROADWAY.
The handsome costumes worn by MR. LAWRENCE BARRETT and his company in Richelieu, Hamlet, Much Ado About Nothing, Yorick's Love, Riot on the 'Scutcheon, King's Pleasure, etc., were made by Hawthorne.

DIAMONDS
A SPECIALTY.
Fine Watches, Rich Jewelry.
BENEDICT BROTHERS,
ONLY STORE, 171 BROADWAY,
Corner Cortlandt Street, N. Y.

COPYING.
MRS. RICHARDSON.
THEATRICAL COPYIST AND TYPE-WRITER
24 WEST 9TH STREET, N. Y

CHARLES L. RITZMANN.
Importer and Exporter of
PHOTOGRAPHS OF CELEBRITIES.
943 Broadway and 171 1-2 Fifth Ave.
The finest collection in the world! It will pay any one to call at this establishment and look at the immense display. Jobbers and Retailers supplied at lowest prices.

NERVOUS [illegible] DEBILITATED [illegible]
You are allowed a free trial of thirty days of the use of Dr. Dye's Celebrated Voltaic Belt with [illegible] Appliances, for the speedy relief and permanent cure of Nervous Debility, loss of [illegible] Manhood, and all kindred troubles. Also for many other diseases. Complete restoration to [illegible] and Manhood guaranteed. No risk is incurred. [illegible] pamphlet in sealed envelope mailed free [illegible] VOLTAIC BELT CO., [illegible]

BOSTON COMEDY CO., H. Price Webber, Manager. Tenth season. Organized [illegible]. Permanent address, Augusta, [illegible] street, Boston, Mass.

London Gossip.

LONDON, Nov. 7.

John Coleman on Tuesday evening last read an admirable paper to the Playgoers' Club. It was entitled "A Forgotten Genius," and was a very elaborate and interesting essay on the late Charles Dillon. Mr. Coleman, in a very sympathetic and appreciative manner, touched upon the life's work of this actor, and while depicting his weaknesses did not overlook his wondrous ability. Mr. Coleman was accorded a hearty vote of thanks. F. B. Chatterton (Jack Calhaem) and H. C. Day were present—all old friends of the late Mr. Dillon. Mr. Coleman is becoming as great a favorite with the reading public as he has ever been with the theatre-going public, whom he has as both actor and manager, successfully ministered for so many years. The Playgoers' Club are making arrangements for several other brilliant papers, to be read before them during the season of '85 and '86.

Apropos of clubs, the new theatrical fishing club, called the Thespian Anglers, is getting on famously. Of this club, Edmund Maurice is honorary secretary. Last Wednesday they had their second monthly dinner, and during the season many pleasant excursions have occurred, with much piscatorial success. Izaak Walton has an army of devoted followers in England. All young men, worthy of the name, fish or shoot or go boating. Mr. Philip Beck, of the Olympic Theatre, handles the line with great skill. At present he is speaking, not handling lines, in the provinces with his Pygmalion and Galatea company. He has so far been successful as Pygmalion, and Miss Fortescue is sufficiently statuesque to do the role of Galatea satisfactorily. He will appear with his company in Mr. Gilbert's play on the 16th of this month, and on the 23d the Grand Theatre, Islington, is to have the treat for a week. Mr. Beck is most poetic in his appearance in the part, and will certainly command London playgoers' attention.

Also at the Standard, at a matinee, the same day, namely the 16th, Bertie Crawford will appear. She is billed as the celebrated Tennessee Nightingale. In the words of a Chicago girl resident temporarily in London, "She will warb a few warbs in Capers."

There has been more new music recently published in London than any other kind of writing. One of these, a waltz, is nightly played at the Court Theatre between the acts. It is called "Sylvia," and is certainly most melodious. Another one, composed by Francoise Moorat, is entitled "Caro Fior." It has delightful passages and is gracefully tuneful. The "Hon Ton" polka is another good piece of dance-music. It is not difficult, and its dancing time is very marked. This, also a schottische, "Idle Moments," by Leonard Gautier, are among the favorites this month at theatre orchestras. Reginald Foy, another popular writer of dance music, has recently produced a dreamy waltz called "Dawning of Love." Nearly all the above pieces of music are published by Frederick Pitman, who has just issued his second volume of the *Musical Monthly*, filled with good dance music and a few pretty little songs, one, entitled "Wait," being very sweet.

Music suggests the success of Mme. Patti last evening at Brighton. She received a perfect ovation, and the Brighton Dome was fairly packed with an enthusiastic audience. The diva was in superb voice, "bringing the house down" with Gounod's "Ave Maria."

London opens the season music-mad. Steinway Hall was reopened this week with great success. The opening night was devoted to selections of vocal and pianoforte pieces illustrative of both the classical and modern schools. Fraulein Lilli Lehmann, who sang so dramatically in Wagner's operas, gave with great effect Constanye's aria from Mozart's opera, Il Serraglio. Herr F. Runwell played selections from Bach, Beethoven, Mendelssohn, Brassin, Bulow, Chopin and Liszt with faultless execution.

St. James Hall leads the van in the matter of satisfactory as well as high-class music. Walter Bache's sixteenth yearly recital of pianoforte music at this time-honored hall was as excellent this year as of yore. George Watts is, as I write, giving his annual morning concert here, and at it Mme. Patti makes her only London appearance for the season. Mme. Trebelli, Marie de Lido, the Countess Sadowska, Mr. Santley, Frederic King and Mme. Norman Neruda are also to assist. The Watts concerts are the most aristocratic musical affairs of the early London season.

Among the throng of stall-buyers it is said is Mr. Jones, of Hoodman Blind, etc. This gentleman is a great lover of music. He has returned to London full of delight over his American trip. His blue eyes twinkle with pleasure over the Americans. He was lion of clubs and green-rooms during his brief stay in Manhattan. He likes America, American fruits and American cooking.

The Princess' company have been playing lately in Crystal Palace. During their stay a show of American apples was being organized at that mammoth glass temple. The show will be ready for visitors next week. It is an interesting and competitive one. Several valuable cups will be given as prizes for the best exhibits, and over seventy choice and useful varieties will be shown. During the apple "show" Mr. Wyndham and the Criterion company will give The Candidate, to be followed by Dark Days with the Haymarket company.

Competitions are all the rage, and the latest is a "Cookery Competition." It is whispered that Mrs. Langtry is to give one of the prizes. The competitions are on an immense scale, to be conducted at the Royal Aquarium. The leading competitors are pupils of the Cavendish Square School of Cookery. This week they had a species of "full-dress rehearsal." During the past year about 6,000 pupils have been initiated at this school in all the mysteries of the culinary art. At the [illegible] go pupils who have passed the elementary stages of their education, prepared under the superintendence of Mrs. Marshall, a [illegible] of dishes of the highest class, and [illegible] to be perfectly *au fait* with their [illegible] In addition to the prizes given by Mrs. [illegible] for competition at the forthcoming [illegible] there will be several others, pre[illegible] various firms, including gold and [illegible] at a noted pastry-cook's shop, [illegible] a prize has been of[illegible] that is where the Lilly [illegible] determined to enter the prize[illegible] this story, like pie-crust, may be brittle, but I have it by word of mouth of a cook.

If any actresses ought to be interested in cookery exhibitions it should be Mrs. John Wood and Marion Terry, for they both in the supper scene, so famished in The Magistrate, that the devilled oysters half cold on the plates are acceptable. This play has reached its 230th representation at the snug little Court Theatre, yet the demand for places keeps up. Mr. Pinero is to be congratulated on a wonderfully fetching play. The acting, without a single exception is of the highest artistic merit. Arthur Cecil as Magistrate Pasket is uproariously comical. Mr. Eversfield as Cis, the step son, seems to have caught the spirit of drollness. Then that glass of human champagne, Mrs. John Wood—what can be said to do her even simple justice? She is the quaintest, merriest spirit possible. Marion Terry never was better fitted with a part. She reminds one of Mrs. Agnes Booth in parts. Miss Norreys, also Miss La Coste, are each all that could be desired; and saying that, there remains nothing more of praise. Messrs. John Clayton and Arthur Cecil are most courtly managers, as becomes the theatre they preside over, and one always finds at this house free programmes, free cloak-rooms, and very obliging attentions.

A. W.

Amateur Notes.

The Amateur Opera Association and the Greenwich have found a formidable rival in the Arlington League. This society recently gave a representation of Billee Taylor at the Lexington Avenue Opera House which places it in the front rank of amateur musical record. The large hall contained a numerous audience, who appeared to relish all of the many points of the opera, and who applauded heartily many members of the company. J. W. Macy is undoubtedly one of the leading singing comedians now engaged in any of the societies. His conception of Ben Barnacle was the correct one, and his rendering of the famous "All on Account of Eliza" was vociferously redemanded. J. D. Shaw's Christopher Crab is also entitled to praise. The character is a difficult one, and Mr. Shaw made the most of his opportunities. Eugene Clarke was a competent, although a rather massive, Billee Taylor. Miss Thomas made a handsome Phœbe and sang her numbers well. Minnie Thomas as Susan, Alice Mersereau as Arabella and Miss Bolton as Eliza are all deserving of notice for creditable and painstaking work. Other roles were interpreted by Emmet M. Drew and R. P. Moore. A reception followed the entertainment and was well attended. The Arlington League is to be congratulated upon its success.

The Bulwer Dramatic Society will present The Lady of Lyons at the Lexington Avenue Opera House Dec. 4, under the management of Charles Frier. The cast will present Messrs. Deshon, Plat, Taber, Anderson, Kaufman, Bird, Frier, and Misses Friedman, Peters and De Forrest.

For the benefit of the Ladies' Hospital at Paterson, N. J., Pinafore was recently given at the Opera House under fashionable auspices.

A Twice Told Tale and Home were played at the University Theatre by the Meredith Dramatic Club last week.

My Mother-in-Law was presented at the Lexington Avenue Opera House by the Hawthorne on Nov. 16.

The Sorcerer will be the first opera which the Amateur Opera Association will undertake this Winter. It will probably be followed by The Mikado.

The Amaranth opened its season at the Brooklyn Academy last week. Love, with the following cast, was the attraction: Prince Frederick, B. R. Throckmorton; Sir Rupert, F. Carolin; Huon, J. C. Costello; Ulrick, William Vernam; Sir Conrad, F. W. Bowne; Nicholas, A. Marquis; Countess, Helen Dayton; Catharine, Ada Woodruff; Empress, Ida Austen; Christina, Kate Ten Eyck.

Alice Mersereau, of the Arlington League, is desirous to enter professional ranks.

The Yorick will give its first performance of the season at the Lexington Avenue Opera House on Friday evening. The plays selected are the farce The Rendezvous, and the comedy The Widow's Victim. The casts include Ida Casseday, Ella Creene, Marie Foster, Emma Knox, Ada Penfield, Mamie Polyer, and Henry Mason, S. G. Frost, Dr. Dunlop, Edmund Gibbs, G. H. Benermann, J. C. Costello, E. A. Slattery and Mr. Brennan. A reception is to follow the performance.

Words of Commendation.

Boston Daily Globe.

A very handsome illustrated supplement, giving the ball scene in the Mather Romeo and Juliet production, was given to purchasers of THE NEW YORK MIRROR last week.

Taggart's (Philadelphia) Sunday Times.

This week's NEW YORK MIRROR has a handsome colored supplement, representing the ball scene in Manager J. M. Hill's Margaret Mather production of Romeo and Juliet.

Baltimore Telegram.

THE NEW YORK MIRROR, long recognized as one of the ablest journals devoted to the drama and music in the country, published as a supplement last week a magnificent lithograph of the Ball Room scene in Romeo and Juliet, as produced by Mr. J. M. Hill at the Union Square Theatre, New York. It is a real work of art, rich in coloring, elaborate in drawing, and an appropriate commemorative composition of the revival of this play by Mr. Hill in unsurpassed splendor.

Waterbury (Conn.) Daily American,

THE NEW YORK MIRROR has this week issued a splendid supplement giving the ball-room scene at J. M. Hill's production of Romeo and Juliet at the Union Square Theatre, New York.

Columbus (Ohio) Daily Times.

The current number of THE NEW YORK MIRROR, besides containing its usual amount of entertaining reading, has attached a handsome souvenir in the shape of a magnificent lithograph of Margaret Mather in Romeo and Juliet. It is the most elaborate thing issued this season.

Charleston (S. C.) Sunday Dispatch.

THE NEW YORK MIRROR, the great dramatic journal of the North, in this week's issue presents each subscriber with an elegant picture, representing a scene in Margaret Mather's rendition of Romeo and Juliet. It is well executed, and the effect is very impressive.

The Danbury News.

THE NEW YORK MIRROR publishes with its current issue a lithograph in colors of a scene from Romeo and Juliet, as the play is now being produced at the Union Square Theatre, with Margaret Mather as Juliet. This, the editor says, is a *fac simile* of the stage setting. It is a splendid piece of work, perhaps the most elegant bit of scenic effect ever produced on the New York stage.

Battle Creek (Mich.) Sunday Call.

THE NEW YORK MIRROR presented its readers in yesterday's number with a lithograph representation in colors of the ball-room scene in the revival of Romeo and Juliet at the Union Square Theatre, New York, under the management of J. M. Hill, with Margaret Mather as Juliet. The lithograph is a reproduction of Italian magnificence during the fourteenth century, and makes a beautiful picture.

Jamestown (N. Y.) Evening Journal.

A HANDSOME PICTURE.—THE NEW YORK MIRROR, dramatic journal, is entitled to credit for the beautiful supplement it issues this week in the form of an illustration of the great banquet scene at the home of the Capulets in the Union Square presentation of Romeo and Juliet. THE MIRROR presents a fine piece of lithography by the Strobridge Company, and honors itself by taking public cognizance of a noted dramatic revival.

Buffalo Courier.

With the current number of THE MIRROR its publishers issue a large colored lithograph of the ball-room scene in Mr. Hill's revival of Romeo and Juliet.

Charleston (S. C.) Sunday News.

THE NEW YORK MIRROR of this week contains a handsome colored lithographic supplement representing the ball scene from Romeo and Juliet, as now being produced by Margaret Mather at the Union Square Theatre in New York.

Lima (O.) Daily Republican.

THE NEW YORK MIRROR this week has an excellent supplement, representing Margaret Mather in the production of Romeo and Juliet in the Union Square Theatre, New York.

Battle Creek (Mich.) Daily Moon.

THE NEW YORK MIRROR, a very prominent dramatic paper, sends out a very interesting number this week, with an elegantly colored lithograph of Romeo and Juliet, as presented by Miss Mather at a New York theatre recently:

Prescott (Ont.) Messenger.

A HANDSOME SUPPLEMENT.—THE NEW YORK MIRROR of last week presented its readers with one of the handsomest colored supplements it has been our lot to see for many a day. The picture is a representation of the ball-room scene from Romeo and Juliet, now being played at the Union Square Theatre, and displays the Italian architecture and magnificence of the Fourteenth century as, perhaps, was never shown on the stage before. THE MIRROR supplement may be considered as a work of art, and shows an enterprise on the part of that paper that the public will not be slow to appreciate.

ALLENTOWN, Pa., Nov. 2, 1885.

Editor New York Mirror:

DEAR SIR:—Enclosed find cheque to cover amount due you. My advertisement proved to me how extensively your paper is read, as I had twenty-two telegrams within three days asking for the opening date of my new theatre. Yours respectfully, G. C. ASCHBACH, Manager Music Hall.

WORCESTER, Mass., Nov. 18, 1885.

Editor New York Mirror:

DEAR SIR:—The only time in three years that I have failed to get THE MIRROR was last week. One newsstand here sold 25 copies of your Supplement number within an hour, and sent for as many more to Boston. The News Company in that city reported "No more to be had." Yours very truly, THOMAS C. ORNDORFF.

COLUMBUS, O., Nov. 5, 1885.

Editor New York Mirror:

My sale of last week's MIRROR, with the Supplement, was 50 copies. I have just sent an order to the News Company for more. Your Supplement was the talk of the town. Respectfully, L. C. COLLINS, Newsdealer.

CHARLESTON, S. C., Nov. 16, 1885.

Editor New York Mirror:

DEAR SIR:—Our principal newsdealer ordered fifty copies of your beautiful Supplement number. He told me last Saturday that "they were selling like hot cakes." Very truly, E. P. GUERARD.

Harrison and Gourlay have in Out of the Frying Pan into the Fire a bright successor to Skipped by the Light of the Moon, although the title is two letters longer. The new skit is drawing large houses everywhere. Last week's engagement in Philadelphia was a succession of crowded houses. A large house greeted the skit in Pittsburg on Monday night, and indications point to a brilliant week. Harrison and Gourlay are very amusing in their new roles, and the performance goes to an accompaniment of incessant laughter,

MANAGERS' DIRECTORY.

ABERDEEN, MISS.
TEMPLE OPERA HOUSE.
G. W. ELKIN, - - - - Manager
This Opera House has a seating capacity of 1,000. Improved lighting arrangement. New Scenery from Sosman & Landis, Chicago. Stage, 35x40. Proscenium, 25x30.
It is situated in the best show town in Mississippi. Population, 6000, and of a theatre-going desire. First-class attractions draw good houses.
NOW OPEN FOR DATES.

ASTORIA, OREGON.
OPERA HOUSE.
Seats 1,000. Fine Stage. Population, 8,000. Share or rent. Also fine bill-boards. CARL ADLER, Manager.

AUGUSTA, GA.
AUGUSTA HOTEL.
Headquarters for the profession. Low rates to theatrical companies. MIRROR on file.
L. E. DOOLITTLE, Proprietor, Augusta, Ga.

BATH, N. Y.
CASINO OPERA HOUSE.
Located on ground floor. Seating capacity, 800. Folding chairs. Fifteen complete scenes. The Profession pronounce it one of the finest in the State.
ATTRACTIONS WANTED AT ALL TIMES.
Bath is one of the best show towns in Western New York. Address, C. A. SHULTS, Manager.

BROCKPORT, N. Y.
WARD'S OPERA HOUSE.
Share or rent. G. R. WARD, Manager.
Connecting with AMERICAN HOTEL.
Special rates. E. C. FOX, Proprietor.

COLUMBIA, MO.
HAYDEN OPERA HOUSE.
WANTED.—Good attractions for the season. State University, Christian College, Baptist College, Public School and Colored Academy are located here. 5,000 inhabitants. House seats 1,250. Has dress circle, parquet, private boxes, balcony, colored parquet and colored gallery. 1,500 students in attendance. Liberal terms to best attractions. Address,
C. C. SHERWOOD, Manager.

CORNING, N. Y.
HARVARD ACADEMY.
Population, 8,000. Seats 800. Entirely refitted with good stage and scenery. Only theatre or rink in city.
SMITH & SHEFFIELD, Managers.

CORTLAND, N. Y.
NEW CORTLAND OPERA HOUSE.
Seats 1,000; stage 35x62. Strictly first-class. For dates, address WARNER ROOD, Box 54, Cortland, N. Y.

DENVER, COL.
ACADEMY OF MUSIC.
Population, 75,000. 1,200 opera chairs. Location best in the city.
The most popular and best patronized theatre West. Supplied with all first-class modern improvements. Dramatic, musical, minstrel and vaudeville companies played on sharing and popular prices.
No dates given to any except well-known and successful attractions. Academy open year round. Sixteen theatres in circuit. The management prefer playing two companies per week except week attraction was best on the road.
Prompt reply by mail or wire for open dates.
P. T. HUGHES, Manager and Owner Academy.

ERIE, PA.
PARK OPERA HOUSE.
CHARLES O. WHITE - - Proprietor
House entirely refitted. Accommodates 2,000 people. New management a success and no other city of 50,000 can now equal Erie for show business. Open time for first-class attractions as follows: Dec. 24 to 31st; Jan. 1, 11, 12, 13; 18th to 24th; 26th and 30th; Feb. 8, 9, 10 and 11, 22, 23 and 24. Also time in March, April and May. Opera in demand. Address
H. A. FOSTER, Manager.
JOHN P. HILL, Assistant Manager.

FORT WAYNE, IND.
ACADEMY OF MUSIC.
Seats 1,200. Stage 30x30. Share or rent. Population 35,000. Entirely refitted this season. Full stock of scenery.
H. J. TRENTMAN, Prop. and Mgr. C. B. WOODWORTH, Ass't Mgr.

GADSDEN, ALA.
KYLE'S OPERA HOUSE.
Seats 700. Opera chairs. Scenery full and complete. Have piano. Will rent or share. Good show town. Address, R. B. KYLE, Gadsden, Ala.

GRAND HAVEN, MICH.
CO. "F" OPERA HOUSE.
Pop. 8,000. Share or rent. C. K. ESLER, Manager.

HARRISBURG, PA.
GRAND OPERA HOUSE.
MARKLEY & TILL, Amusement Managers, P. O. Box 15. Will share with first-class companies only. Our own billboards, largest and best in the city.

BAGGAGE AND SCENERY EXPRESS.
J. M. NEELY,
437 Strawberry Ave., Harrisburg, Pa.

HENDERSON, N. C.
BURWELL HALL.
Best arranged in the State. Seats 800. Stage 26x52. Population, 4,000. On Raleigh and Gaston R. R. 40 miles North of Raleigh. Nice point to break a run from Richmond, Petersburg or Norfolk to Raleigh.
Address SAMUEL BURWELL, Manager.
First-class attractions only wanted.

JOPLIN, MO.
JOPLIN OPERA HOUSE.
Open time November, December and January. Address, ELMER WEBSTER, Manager.

LOUISVILLE, KY.
LOUISVILLE, HOTEL.
LLOYD W. WHITLOW - - Manager
The only centrally located hotel in the city.
Extensive alterations and improvements having been made during the past Summer, we are now prepared to furnish to the profession the best accommodations in the city at reasonable prices.

MAHANOY CITY, PA.
OPERA HOUSE.
Population, 10,000. Seating Capacity, 900. Will rent only to first-class companies. Address
CHARLES D. KAIN, Proprietor.

MALONE, N. Y.
HOWARD OPERA HOUSE.
(Formerly Lawrence Opera House). Complete scenery. Population, 8,000. FERGUSON & MERITT, Mgrs.

MARSHALL, MO.
MARSHALL OPERA HOUSE.
Seats 1,000. Stage 26x45. Opera chairs. Lighted by gas. Full scenery. Sharing terms only. Population 5,000. Address
S. MARSHALL.

MILTON, PA.
ARMORY OPERA HOUSE.
Stage 24x20. Complete scenery. Seats 800. Rent or share. Population 7,000. Oldest, best and most popular house. Stage newly refitted. J. WARREN LEWIS.

MILTON, PA.
MILTON OPERA HOUSE.
Seating capacity 900. Complete new scenery. Population 7000. Share or rent. EDWIN R. CURTIS, Mgr.

MT. VERNON, OHIO.
WOODWARD OPERA HOUSE.
Seats 900. Opera chairs. Complete scenery.
RENT OR SHARE.
First-class companies only address.
L. G. HUNT, Manager.

NEWBERRY, S. C.
CITY OPERA HOUSE.
Population 3,500. New opera folding chairs, piano, eight sets scenes. Seating capacity 800. Direct railroad communication with Columbia, Greenville, Spartanburg or Augusta. Will play good attractions, rent or share. Fair dates, Oct. 27-30.
JOHN S. FAIR, Manager, Box 50.

PLATTSBURGH, N. Y.
MUSIC HALL.
Seats 550. Recently fitted up. New scenery. Population, 8,000. E. G. MOORE & CO., Plattsburgh.

SAINT PARIS, OHIO.
UNION OPERA HOUSE.
Entirely new. Seats 450. Pop. 2,000. Walborn & Hawk.

STREATOR, ILL.
PLUMB OPERA HOUSE.
Lively town; 13,000 people. Elegant house; on ground floor; seats 1,100; steam heat and folding chairs. Stage and scenery ample. One attraction per week only; no panic prices. Pay-day on each 15th. OPEN DATES: Weeks of Dec. 7 and 14; Jan. 10 and 24; Feb. 1, 7, 14.
WILLIAMS & CROSWELL, Managers.

TROY, N. Y.
WANTED first-class attractions only for Troy and adjacent cities. For open dates, etc., address,
B. F. JENKINSON, 10 E. 14th St., New York.

WATERBURY, CONN.
CITY HALL.
Seats 1,500. Stage 30x40. 11 sets scenery, gas and steam heat. Rent only. Population, 26,000.
Address JOHN BLAIR, Agent.

ZANESVILLE, OHIO.
BIJOU THEATRE.
Seats 1,000. Population of the city 24,000. Good scenery and good lights. This theatre is newly refitted and furnished with opera chairs. The theatre is centrally located. Open dates for good attractions from now until close of season. Address Dr. O.C. FARQUHAR, Lessee and Manager, No. 189 Putnam Avenue.

FIFTH AVENUE THEATRE. OPENING.
Proprietor and Manager..... JOHN STETSON.
GILBERT & SULLIVAN'S OPERA SEASON.
R. D'OYLY CARTE'S OPERA COMPANY.
in Gilbert and Sullivan's latest Opera,
MIKADO.
The original from the author's libretto and the composer's orchestration. Only company authorized to present this Opera in New York.
Evenings at 8, Saturday Matinee at 2.

WALLACK'S THEATRE.
Broadway and 30th St.
Sole Proprietor and Manager, LESTER WALLACK.
Mrs. Centlivre's most charming work,
THE BUSYBODY.
New and beautiful costumes, scenery and appointments.
A great cast.
EVERY EVENING and SATURDAY MATINEE.

THE CASINO.
Broadway and 39th street.
Rudolph Aronson, - - - - Manager.
50 CENTS ADMISSION 50 CENTS.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.
Every Evening at 8. Saturday Matinee at 2.
Grand representation of
AMORITA.
Opera Comique in three acts. Music by Alphons Czibulka. Libretto by Messrs. Genee and Kiegen. Translation by Messrs. Rosenfeld and Goldmark.
Presented under the direction of Mr.
HEINRICH CONRIED.
Next Sunday evening, Grand Popular Concert.

THIRD AVENUE THEATRE.
3d Avenue and 31st Street.
UNDER THE MANAGEMENT OF J. M. HILL.
JOHN P. SMITH'S
UNCLE TOM'S CABIN.
Mrs. G. C. HOWARD as TOPSY.
MATINEES WEDNESDAY AND SATURDAY
Matinee prices, 25c., 50c. and 75c.
Next week—FRANK I. FRAYNE as SI SLOCUM.
Extra matinee Thanksgiving day.

BIJOU OPERA HOUSE, Broadway near 30th st.
Messrs. Miles & Barton, Lessees and Managers.
Evenings at 8. Matinee Saturday at 2.
Continued success of
RICE'S BIG BURLESQUE COMPANY
and Mr.
HENRY E. DIXEY,
Supported by a cluster of artists, in a grand production of the new and original Spectacular Burlesque by William Gill, entitled
ADONIS.
Grand Chorus and Orchestra.
Prices, $1.50, $1 and 50 cents.

CHICKERING HALL.
FRIDAY EVENING, Nov. 27, at 8:15 P. M.
GRAND INVITATION CONCERT.
Given to the Press and to the Liberal Professions, by the AMMONIAPHONE CO. of New York (Limited). The MENDELSSOHN QUINTETTE CLUB of Boston. Mmes. TRISCHET, DE BREMONT, FEUARDENT. Messrs. CLEC'H, VICARINO, MESNIER. Mr. MARSHALL P. WILDER.
Two hundred reserved seats at $1.50 for sale at the Hall, the leading hotels and Brentano's.
For invitations write to E. DE V. VERMONT, 226 Fifth Avenue, where the AMMONIAPHONE (for voice culture and the cure of pulmonary diseases) can be tested free of charge.
Write for the HISTORY OF THE AMMONIAPHONE, mailed free.

LYCEUM THEATRE, 4th AVE. AND 23d ST.
Under the management of JOHN RICKABY.
Every Evening at 8:15. Matinee, Saturday at 2.
Third Week and Unparalleled Success of
Bronson Howard's
ONE OF OUR GIRLS.
MISS HELEN DAUVRAY
and a
GREAT COMPANY.
THANKSGIVING DAY MATINEE.

UNION SQUARE THEATRE.
Under the management of J. M. HILL, who leases from Messrs. SHOOK & COLLIER, Proprietors.
MARGARET MATHER,
supported by
MILNES LEVICK, FREDERICK PAULDING
and a good dramatic company,
in the revival of Shakespeare's tragedy,
ROMEO AND JULIET.
The scenic illustrations, costumes and accessories have been designed by and produced under the direction of Mr. ALFRED THOMPSON.

MADISON SQUARE THEATRE.
MR. A. M. PALMER, - - Sole Manager.
EVERY EVENING AT 8:15. SAT. MATINEE AT 2.
SAINTS AND SINNERS. SAINTS AND SINNERS.
"One of the best plays in many years."—Tribune.
"Throbbing with human emotion."—Post.
"It tears the mask from cant and hypocrisy"—Star
Order carriages at 10:50 P. M.

TONY PASTOR'S THEATRE, Fourteenth Street.
Matinees—Tuesday and Friday.
TONY PASTOR AND HOLIDAY COMPANY.
SPLENDID SHOW.
ALL GREAT PEOPLE.
EXTRA MATINEE THANKSGIVING DAY.

STAR THEATRE.
First appearance of
FREDERICH MITTERWURZER and the THALIA DRAMATIC COMPANY.
Under the management of G. Amberg.
Wednesday and Saturday, IVAN.
Thursday and Friday, KEAN.

GRAND OPERA HOUSE.
Lessee and Manager - MR. HENRY E. ABBEY
Reserved seats (orchestra circle and balcony), 50c.
EVERY EVENING AT 8.
WEDNESDAY AND SATURDAY MATINEE at 2.
MAY BLOSSOM.
Next week, KATE CLAXTON in TWO ORPHANS.
Special matinee Thanksgiving day.

COMEDY THEATRE,
Broadway and 29th St.
DELIGHTFUL PARLOR ENTERTAINMENT.
The town talk. The popular craze.
KELLAR.
Morley's Fata Morgana and Mr. James Blamphin.
NEW WONDERS.
Every evening at 8. Matinees, Wednesday and Saturday at 2. Prices. $1, 75c., 50c. and 25c.

HARRIGAN'S PARK THEATRE.
Broadway and 35th street.
EDWARD HARRIGAN..... .....Proprietor
M. W. HANLEY.....Sole Manager
OLD LAVENDER.
An enthusiastic audience nightly to witness
EDWARD HARRIGAN'S life-like representation of OLD LAVENDER, Ed. Harrigan's Old Lavender.
Mr. DAVE BRAHAM and his Popular Orchestra.
Evenings at 8. Wednesday and Saturday matinee at 2.
Monday, Nov 30, Ed. Harrigan's comedy, THE GRIP.

ALICE TAYLOR. Leading Juvenile. With Owen Fawcett. At Liberty after Dec. 6. Address 445 Broadway, Indianapolis, or MIRROR.

GEORGE KYLE. A hit as Professor Meekful in Alice Harrison's Hot Water company. ("Break Away.") Address, 322 West 23d street, N. Y.

LITTLE LILIAN WILSON.
Bartley Campbell's Paquita Company.
Address 1212 Broadway.

OTIS SKINNER.
Daly's Theatre.
New York.

MARIE AND CARLOS ST. AUBYN.
Duchess and Stage Manager.
Lilly Clay's Adamless Eden Company.

"LOST."

THE TITLE ALREADY A

TRADE MARK

and a guarantee of

CROWDED HOUSES.

The Financial and Dramatic Success of the Season of 1885-86.

After a Profitable Tour of Twelve Weeks,

Now organizing for a continued season, beginning DECEMBER 15, with

NEW COMPANY

To support

RAMIE AUSTEN

and

DORE DAVIDSON.

Am now improving and adding to my already

Ponderous Scenic and Mechanical Effects.

HAVE ON HAND A FRESH SUPPLY OF ELEGANT

PICTORIAL PRINTING,

The most Attractive on the Road

Managers having open time will please telelegraph or write to DORÉ DAVIDSON, Manager LOST Company, Tremont House, Chicago, Ill.

GRAND OPERA HOUSE.

Clark Street, opposite Court House.

CHICAGO, ILL.

J. H. HAMLIN.....Lessee and Manager

PHENOMENAL.

The Success of this House this Season

Average receipts first thirteen weeks:

$6,300 PER WEEK.

Several engagements have receipted

OVER $10,000 IN ONE WEEK.

The Grand Seems to be the Favorite House.

As notwithstanding the erection of new places, the above record is the best yet shown by any Chicago Theatre since the Grand Opera House was built.

THERE ARE TWO WEEKS IN JANUARY AND THREE IN FEBRUARY

Open for Desirable Attractions.

Address JOHN A. HAMLIN, as above.

1885 SEASON 1886

THE TRAGEDIAN,

THOMAS W.

KEENE.

SUPPORTED BY A

Powerful Dramatic Company

Under the management of W. R. HAYDEN.

Address all communications per route.

A Conspicuous Triumph!

ROSE COGHLAN.

AS

OUR JOAN.

AIDED BY AN EXCELLENT COMPANY,

under the management of

CLINTON J. EDGERLY.

Miss Coghlan will shortly produce a new original romantic drama in four acts, written by W. C. Cowper, entitled,

THE IDOL OF THE HOUR.

CHRISTMAS AND NEW YEAR'S WEEKS OPEN.

Managers wishing this or other time, address JOHN E. WARNER, Business Manager. With H. S. TAYLOR, 23 East 14th St., New York.

OWENS'

Academy of Music.

CHARLESTON, S. C.

JOHN E. OWENS, - - - Proprietor and Manager
WILL T. KEOGH, - - - - Assistant Manager

Following choice dates are open during Centennial Celebration of the South Carolina Agricultural Society and Fair: Nov 11, 12, 23; Dec. 10, 11. 12, 18, 19, 25, 26, 29, 30 31. Address WILL T. KEOGH, Assistant Manager.

THE NEW YORK

SCHOOL OF ACTING

30 EAST FOURTEENTH STREET.

Prof. R. R. Raymond will read "Much Ado About Nothing," Saturday, Nov. 28, 1885, at 4 p. m. Admission, One Dollar.

ADELINE STANHOPE.
Leading Business. Comedy.
Disengaged after Dec. 12, until re-commencement of Joseph Jefferson's tour. Address 168 West 22d street, New York City.

ALFA PERRY.
H. D. BYERS.
With Joseph Murphy, season 1885-86.

ADELAIDE ROSS (Mrs. T. W. Ford).
Starring through Great Britain: Lady Macbeth, Portia, Julia, Emilia Bianca, Margaret Elmore, etc.
Address *Era*, London.

FRANK A. COLE.
Advance Agent or Treasurer. At Liberty.
Write or telegraph 751 East 141st street.

FRANK WEBB.
Musical Director J. K. Emmet Season 1883-4-5.
At Liberty Summer season with Emmet's Orchestra.
Address MIRROR.

GEORGE S. ROBINSON
and
FLORENCE ROBINSON.
With Rose Coghlan in Our Joan.
Season 1885-86.

AMERICAN TOUR

Of the Beautiful and Distinguished English Actress, Miss

Adelaide Moore.

Supported by her own powerful legitimate company, under the management of

MR. WILLIAM B. MOORE.

REPERTOIRE:—Romeo and Juliet, As You Like It, The Hunchback, School for Scandal, Lady of Lyons, Ingomar.

Miss Moore's magnificent costumes are made by Worth & Co., of Paris; Auguste & Co., of London and Paris; and Nathan & Co., of London.

Careful attention will be paid to the historical correctness of the different plays produced, as regards both costuming and scenic effects.

For particulars as to open time and terms, address

EDWARD L. BLOOM,
Bijou Opera House, New York City.

N. B.—Miss Moore's American tour is for a limited number of weeks only, so managers will please guide themselves accordingly.

LET IT BE UNDERSTOOD

THAT

Court Street Theatre,

BUFFALO, N. Y.,

On December 21, 1885, prices will be reduced to

15, 25, 35, 50 and 75 Cents.

Nine performances each week, viz.: Matinees—Tuesday, Wednesday and Saturday and Six nights. Time all open from March 8, 1886.

All companies booked to December 19, inclusive, will play at the regular prices. All contracts assumed by H. R. JACOBS.

N. B.—Companies booked for after that date will be given the alternative of playing at the new scale of prices or cancelling their contracts. All communications must be addressed to H. R. JACOBS,
Academy of Music, Rochester, N. Y.

ALL RIGHT!!

THE GREATEST FIFTH AVENUE THEATRE SUCCESS.

Over the Garden Wall

MR. AND MRS.

GEO. S. KNIGHT

AND THEIR

EXCELLENT COMEDY CO.

Apply immediately to
FRANK W. PAUL, Manager,
Care of Richardson & Foos, 112 4th Ave., N. Y. City.

Louise Forster.

Supported by GLOBE COMEDY CO. Manager.
ADOLPH SCHROEDER Address MIRROR.

Fanny Reeves.

Eugene A. McDowell.

154 W. 25th Street.

Griffith Morgan.
SCENIC ARTIST.
Studios and permanent address, 387 Franklin avenue, Brooklyn, N. Y.

De Wolf Hopper.
With
JOHN A. McCAULL.

Miss Sadie Bigelow

As COUNTESS ZICKA and AMERICAN GIRL in Moths. Wallack's Theatre Company. En Route.

Miss Kate M. Forsyth.
LEADING BUSINESS.
Address MIRROR.

Louise Dickson
AND LITTLE OLIVE BERKELEY.
St. Charles Theatre, New Orleans.
Residence, 236 Baroum street.

Virginia Evans.
CONTRALTO.
Address New York MIRROR.

Ed. H. Van Veghten.
Singing Comedian. At Liberty Dec. 5.
Permanent address, MIRROR.

W. C. Crosbie.
Immediate success as SNAGGS, in SANGER'S BUNCH OF KEYS.
Address MIRROR, or en route.

Jenny Christie.
Re-engaged expressly to play LUCINDA SNIGGINS in J. K. Polk's Comedy company of MIXED PICKLES, Season 1885-86-87.

Alberta Gallatin.
Comedy and Emotional. Address MIRROR.

Miss Marie Hilforde.
AT LIBERTY. Address MIRROR.

C. W. Dungan.
BARITONE. McCAULL OPERA COMPANY.
Season 1884-5-6. Address MIRROR.

John S. Lindsay.
LEADING ROLES.
AT LIBERTY. SEASON 1885-86.
Address this office.

Alexander Spencer.

MUSICAL DIRECTOR. We, Us & Co. (en route.)

His new song, "Ask the Man in the Moon," as sung by Mat Holmes in We, Us & Co with greatest success. New ballad, "Because I Love You," sung by Julie Christie in We, Us & Co. and encored nightly to the echo. Songs written to order. Address care Chicago Opera House, Chicago, Ill., or J. ALEX. BROWN, 64 Union Square, N. Y.

TEMPLE THEATRE

And Egyptian Musee.

CHESTNUT ST., BELOW 8TH, PHILADELPHIA.

A few open dates for first-class attractions only.

THE LITTLE TYCOON, an original American and Japanese Comic Opera, composed and written by Mr. Willard Spenser. All rights reserved

A company for the first production of this charming Opera is now being organized, and special scenery and costumes are now being prepared.

WANTED—First-class and well-known artists, Sopranos, Contraltos, Tenors, Bassos and other voices, for principal parts and chorus.

MANAGERS of first-class Theatres and Opera Houses having open time, and desiring to produce this charming Opera, will please address all communications to

GEORGE C. BROTHERTON.
Proprietor and Manager, Philadelphia, Pa.

GREAT SUCCESS OF

LOUISE BALFE.

In John Harrison's Great Play,

DAGMAR.

A. L. ERLANGER, Manager.
Address as per route.

T. D. Frawley.

JUVENILES.

DISENGAGED. Address MIRROR

Frank B. Blair.

BARITONE AND CHARACTER COMEDIAN.

Address N. Y. MIRROR

Miss Carrie Turner.

LEADING LADY.

WITH C. W. COULDOCK,
Willow Copse Co.

Edward N. Hoyt.

As ALBERT DE MORCERF in MONTE CRISTO.
Season 1885-86.

Late with the Frederick Warde Co. and McVicker's Stock Co., Chicago.

Ullie Akerstrom.

Under the management of
FRANK CHARVAT.
En route.

Frederic Sackett.

With the WAGES OF SIN Company, Season 1885-86.

Joseph Adelman.

AS

BLANCHARD.

THE STRANGLERS OF PARIS. Season 1885-86.

Wil. Lackaye.

JUVENILES. DISENGAGED.
Address MIRROR.

Byron Douglas.

WITH M. B. CURTIS.
Season 1885-86.

Gaspard Maeder.

SCENIC ARTIST.
Permanent address, 323 East 82d street, N. Y.

Maggie Arlington.

LEADING BUSINESS.

Address this office.

Lillian Hadley.

Bartley Campbell's CLIO Company, season 1885-86.
Agents, SIMMONDS & BROWN.

J. L. Saphore.

THE STAGE MANAGER.

DISENGAGED. Address Actors' Fund.

George W. Sammis.

Manager Young Mrs. Winthrop company.
Address Madison Square Theatre.

Mrs. Charles Poole.

BARTLEY CAMPBELL'S CLIO COMPANY.
En route.

Adele Clarke.

Juveniles, Soubrettes or Character Business.
Address 39 Seventh avenue.

Francis Gaillard.

BARITONE.

Late of Maurice Grau's and Comedy and Alhambra Theatres, London.

Alice Gaillard.

CONTRALTO.

Specially engaged Duff's Standard Theatre.

Reginald G. Martin.

Address American and Colonial Exchange.

Alfred Follin.

Address MIRROR.

Will J. Duffy.

BUSINESS AGENT LIZZIE EVANS.
Season 1885-86.
Address N. Y. MIRROR.

Olga Brandon.

Address N. Y. MIRROR Office.

S. W. Laureys.

Professor of the Art of Costuming.
781 Broadway, opposite Stewart's.

Frank C. Cooper.

PRESS AGENT AND TREASURER.
Bartley Campbell's Clio Company.

Elvie Seabrooke

AND

Thomas Q. Seabrooke.

DISENGAGED AFTER NOVEMBER 14.
Address 112 E. 3rd street, or Agents.

Georgia Cayvan

ADDRESS 155 W. 46TH STREET, NEW YORK.

Joseph Haworth.

Permanent address N. Y. MIRROR.

W. A. Whitecar.

EDGAR, AUFIDIUS,
CASSIO, FLAVIUS

WITH SALVINI.

John Howson.

AT LIBERTY.

Address Actors' Fund Office.

Julie Christin.

MEZZO-CONTRALTO.

Opera—Repertoire of twenty operas—quick study.

Agent, J. H. CUTHBERT, Broadway, N. Y., or 2719 Morgan Street, St. Louis.

Carrie Godfrey.

PRIMA DONNA MEZZO-SOPRANO.

Thompson Opera Company. On tour.

Minnie Radcliffe.

INGENUES.

WITH MR. AND MRS. W. J. FLORENCE.
Second Season.
Address SIMMONDS & BROWN.

William Cullington.

CHARACTERS.

At Liberty.

Address Box 211, New Rochelle, N. Y.

Fanny Gillette.

WITH

STANDARD DRAMATIC COMPANY.

Juliet, Parthenia, Julia, Pauline, Lady Macbeth, Desdemona, Lady Anne, Marco, Calanthe, Mercedes. Honeymoon, Our Boys, East Lynne, Widow Hunt, Dora, Love's Sacrifice.

Charles B. Hanford.

Season 1885-6 specially engaged for

ÆGEON, in THE COMEDY OF ERRORS,

with

ROBSON AND CRANE.

Libbie Noxon.

DISENGAGED.

Address Agencies.

Sydney Cowell.

AS MEG.

IN WILLOW COPSE COMPANY.
En route.

Miss Helen Bancroft.

Address MIRROR.

A. S. Pennoyer.

With the

HESS LILLIAN RUSSELL OPERA COMPANY.

En route.

Willard Brigham.

TRISTAN, ANTONIO, EDMUND, POLYDOR,

With W. E. SHERIDAN.

Mrs. Augusta Foster.

HEAVY LEADING BUSINESS,

SALVINI. Season 1885-86.

Engaged for Lady Macbeth, Empress in Gladiator, and Volumnia in Coriolanus.

Mark Smith.

New Rochelle, N. Y.

Fred Lyster.

DRAMATIST AND LIBRETTIST.

Translations from French, Italian, German and Spanish Words and music for songs, and melodramatic music.

Address care N. Y. MIRROR.

Edwin Booth.

Letters may be addressed care New York Mirror.

Mary Anderson

STAR THEATRE, NEW YORK.

Margaret Mather.

J. M. HILL, Manager

UNION SQUARE THEATRE, N. Y.

Mr. Dan'l Sully.

DADDY NOLAN

In

THE CORNER GROCERY.

Address, W. O. WHEELER,
Business Manager.

Minnie Jeffries.

PRIMA SOPRANO.

Address care N. Y. Mirror.

Effie Ellsler.

STARRING IN WOMAN AGAINST WOMAN.

Miss Beatrice Lieb.

RUTH BULLION

IN

A HOOP OF GOLD.

Season 1884-5-6-7-8-9.

Ed. A. Stevens.

Business Manager

EFFIE ELLSLER.

Mr. Cyril Searle.

The popular and legitimate actor, now

STARRING

under the management of BRUNO KENNICOTT.
Address as route.

Adelaide Fitz Allan.

LEADING. New York Mirror.

Harriet Webb.

THE DISTINGUISHED READER

and teacher of advanced elocution and thorough stage instruction Voice culture a specialty. Professionals or amateurs coached. Plays read and criticised.

"The Chelsea," 222 West 23d Street.
Between 7th and 8th avenues.

G. Herbert Leonard.

GENERAL ACTOR.

Having concluded engagement supporting Mr. LESTER WALLACK, as JULIAN BEAUCLERC in DIPLOMACY, and VICTOR DE RIEL in IMPULSE.

AT LIBERTY FOR SEASON 1885-86.
SIMMONDS & BROWN, Agents.

Charles T. Vincent.

With Mlle. Rhea—COMEDIAN. Season 1885-86.

Boston *Daily Globe*, Oct. 20, 1885: 'It was truly a clean bit of acting that Mr. Charles T. Vincent did as the Baron (Frou Frou). Not only was his rendering and every motion mirth-provoking, but he was continually working in some extremely funny business. The entire absence of any strain to keep up his cute comedy work made it all the more pleasing."

F TEMPLETON.

FAY

Y PRIMA DONNA CONTRALTO

Rice's Evangeline Company.

Notice to Managers and Actors

Managers and actors are hereby respectfully notified that

FANNY DAVENPORT,

by duly executed papers produced by the Messrs. Coudert Bros. at their branch offices in PARIS, has obtained the exclusive privileges in SARDOU'S Drama of DORA, for the United States and Canada, and that in the event of any attempt making to produce piratical or simulated versions of FEDORA, that firm will be proceeded upon by all legal measures and at any expense to it. MISS DAVENPORT'S exclusive ownership of the stage rights in FEDORA.

All communications to

EDWIN H. PRICE, Manager.

Another Extraordinary Success!

THE FARCICAL TRIUMPH OF THE YEAR!

A play that tested the utmost capacity of every theatre in which it has been performed from the first night of its production, and has just finished the largest week's business that has ever been done at the Chestnut Street Theatre, Philadelphia, this season, playing to standing-room only nightly.

THE SUCCESSFUL COMEDIANS,

HARRISON AND GOURLAY

LOUIS HARRISON, JOHN GOURLAY.

SUPPORTED BY

THE MOST EXCELLENT AND LARGEST COMEDY ORGANIZATION

That has ever heretofore appeared with them, presenting their new and original farcical creation, entitled

Out of the Frying Pan Into the Fire!

(Now being performed in England under the title of KINDRED SOULS, with great success.)

INDISPUTABLY THE FUNNIEST FARCICAL PRODUCTION YET CONCEIVED.

ORIGINAL, NOVEL AND GROTESQUE.

PHILADELPHIA PRESS:

"There is a constant heaping up of ludicrous scenes and incidents, until, like saltpetre, charcoal and sulphur, there comes an explosion.

"The fun of the principal situations is irresistible, and the enormous audience, which packed the house to its utmost capacity, actually rolled and yelled with laughter."

PHILADELPHIA TIMES:

"An extraordinarily large audience greeted Harrison and Gourlay at the Chestnut Street Theatre last night to witness their new play, Out of the Frying Pan Into the Fire, and seemed to enjoy it hugely. Harrison and Gourlay are always funny, and in their new play make it very lively for their audiences from rise to the fall of the curtain. Their company is a good one and the week promises a great success."

PHILADELPHIA LEDGER:

"Harrison and Gourlay began a week's engagement at the Chestnut Street Theatre before an enormous audience in their new play, Out of the Frying Pan Into the Fire.

"The play is based on incidents which kept the house ringing with laughter throughout the entire performance."

PHILADELPHIA RECORD:

"Harrison and Gourlay are firm favorites in Philadelphia, and their engagement at the Chestnut Street Theatre, which began last evening, was marked by the introduction of a new farrago of humor, entitled Out of the Frying Pan Into the Fire. The comedians should be roasted for selecting such a flaming title, but the play is really funny enough to excuse even a queerer caption."

PHILADELPHIA INQUIRER:

"Out of the Frying Pan Into the Fire was enthusiastically received last night by an audience that tested the utmost capacity of the house.

"Its numerous amusing hits, comic situations and humorous effects met with well-merited applause and continuous laughter."

ROUTE.—Week of Nov. 23, Pittsburg; Dec. 3, 4, 5, Detroit; Dec. 7, week, Cleveland; Dec. 20, week, Chicago; Dec. 27, week, St. Louis. Address all communications as per route to

SAM HARRISON, Manager.

Now Ready. **Second Edition.**

HARRY MINER'S
AMERICAN DRAMATIC DIRECTORY.

WITH MANY ADDITIONS, REVISIONS AND CORRECTIONS.

Containing a complete route around the world, a record of all the Theatres in the United States, and a list of American Newspapers, with their Dramatic and Musical Critics—something never before published. Will be out of printer's hands, Nov. 28, 1885. Price $1.15, post paid.

HARRY MINER, People's Theatre, New York.

Harry Miner's Enterprises.

THE PEOPLE'S THEATRE,
MR. HARRY MINER'S NEWARK THEATRE,
MR. HARRY MINER'S EIGHTH AVE. THEATRE.
MR. HARRY MINER'S MIKADO COMPANY.
MR. HARRY MINER'S BOWERY THEATRE.
MR. HARRY MINER'S SILVER KING COS.
HARRY MINER'S DRAMATIC DIRECTORY. (Second Edition.)

The above enterprises are managed from my General Offices, where all communications should be addressed to HARRY MINER, General Offices Miner's Enterprises, People's Theatre, New York.

SUCCESS EVERYWHERE!

LILLIAN RUSSELL.

On tour, season of 1885-86 Supported by HER OWN SPECIALLY SELECTED COMPANY in POLLY OF OURS, text by Fred Lyster; BILLEE TAYLOR, CLAUDE DUVAL, THE WILLOW PATTERN PLATE, new, text by Fred Lyster; PEPITA, new, text by Alfred Thompson. The music of the above operas by EDWARD SOLOMON. Address MIRROR.

KATHERINE ROGERS.

In Ettie Henderson's great play, CLAIRE AND THE FORGEMASTER, also Dion Boucicault's HUNTED DOWN.

Address only KATHERINE ROGERS, en route. See MIRROR.

AGNES W. VILLA.

SUPPORTED BY GEORGE S. KNIGHT'S COMEDY COMPANY IN
"OVER THE GARDEN WALL."
By Scott Marble and George S. Knight.

OPENED FOR SEASON, SEPT. 9. SAM. B. VILLA, Manager.

MASONIC TEMPLE
THEATRE.
LOUISVILLE, KY.

WEEK OF DEC. 21 (CHRISTMAS WEEK) IS OPEN AT THIS HOUSE.

Managers of first-class attractions desiring the date will please address

J. P. WHALLEN, Manager.

Standard Theatre.
ST. LOUIS, MO.

WANTED.

Applications for the Above Theatre for [illegible] Dec. 20 and 27 (CHRISTMAS AND NEW YEAR'S.)

SMITH, Manager Standard Theatre.

WANTED.

A Few Actors of Ability to Complete My Company.

Address DORÉ DAVIDSON,
Manager LOST company,
Tremont Hotel, Chicago, Ill.

1885 FOURTH ANNUAL TOUR OF 1886

J. C. STEWART'S
TWO JOHNS COMEDY COMPANY.

The largest, funniest and most successful comedy organization travelling.

TIME ALL FILLED.

A. Q. SCAMMON, Business Manager.

A NEW ERA!

JOE LANG'S
GAIETY THEATRE.

Corner Halsted and Congress Streets, Chicago, Ill.

JOE LANG AND HOWARD DORR - - PROPRIETORS.

DICK NORTON, Manager.

The Home of Comedy and the Only Legitimate Vaudeville Theatre in Chicago.

UNDER THE IMMEDIATE SUPERVISION OF MR. JOE LANG,

Which will Undoubtedly Prove a Success.

WILL SEAT 1,400 PEOPLE. POPULAR PRICES TO SUIT THE TIMES.

COMBINATIONS AND ACKNOWLEDGED ARTISTS WRITE IMMEDIATELY.

JOE LANG.